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PICTORIAL PICKWICKIANA

# ILLUSTRATIONS TO THE PICKWICK PAPERS



"PICTORIAL PICKWICKIANA."

# PICTORIAL PICKWICKIANA

CHARLES DICKENS AND HIS ILLUSTRATORS

WITH 350 DRAWINGS AND ENGRAVINGS

BY

ROBERT SEYMOUR, BUSS, H. K. BROWNE ("PHIZ"), LEECH, "CROWQUILL,"  
ONWHYN, SIBSON, HEATH, SIR JOHN GILBERT, R.A.,  
C. R. LESLIE, R.A., F. W. PAILTHORPE,  
CHARLES GREEN, R.I.,  
Etc., Etc.

NOTES ON CONTEMPORANEOUS ILLUSTRATIONS  
AND "PICKWICK" ARTISTS

EDITED BY JOSEPH GREGO

*IN TWO VOLUMES*

VOL. I

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## PREFACE

### TEMPTATIONS

THE subject of the intimate and familiar relationships which were established between CHARLES DICKENS and his artist-friends and graphic illustrators has always appealed to the present writer, as offering exceptional interest and popular attractions, not only for collectors of "DICKENSIANA," but further for that great novelist's admirers in general, an audience comprising the larger proportion of the English-speaking races, to say nothing of the innumerable and enthusiastic students of "the inimitable 'Boz'" found abroad. Moreover, it is a noteworthy circumstance that the list of DICKENS's illustrators includes so many names of artists of leading eminence.

The temptations of this theme have proved too strong to be resisted, and, since the published announcement of the present Editor's long-projected work first appeared, other hands have turned to the same topic under different auspices, and, it is just to mention, without either the sanction or approval of DICKENS's publishers, who, as the legal holders of vested rights in this literary and artistic property, the novels and their illustrations alike, are obviously the persons most concerned.

## LIMITATIONS

The subject is too extensive and expansive, as it proves on investigation, to be easily exhausted, and, to begin at the beginning, the merely pictorial resources of DICKENS'S first great serial work—"THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB"—that sparkling venture which brought world-wide fame, favour, and ultimate fortune to "Boz," are so prolific that, in the present contribution to the theme, it has been found obligatory to confine the illustrations to contemporary or relatively early examples, and to abandon the idea of bringing these pictorial embellishments and accessories up-to-date.

## PICTORIAL ATTRACTIONS OF "PICKWICK"

Conspicuously "the book of its time," all the artistic talents of the generation—by which its advent was rapturously welcomed—were, as concerns the efforts of book-illustrators, exerted to register the graphic impressions evoked by the appreciative study of "THE PICKWICK PAPERS" upon the imaginations of those avowedly humorous designers who light-heartedly rushed into the field; it was finally determined, on the part of the present publishers, to devote at least one volume to the consideration of this popular topic in its earliest "PICKWICKIAN" relationship.

## EARLIEST OFFICIAL ILLUSTRATORS

Taking as the normal starting-point, the first appearance of "PICKWICK" with its "official" illustrators—the artists employed by Chapman and Hall, as chosen by the youthful "Boz," himself to enliven his vivacious pages with etched plates,



and to embody in pictorial form the leading "PICKWICKIAN" incidents—we arrive at the discovery that *variorum* drawings, and the variations of the actual etchings—to say nothing of "states" so understood—but limiting our reproductions to those plates which exhibit palpable alterations and diversities; together with the numerous alternative versions, substituted designs, and engravings subsequently issued as amended editions, or ultimately adopted in preference to these artists' "first attempts," as executed respectively by ROBERT SEYMOUR, R. W. BUSS, and "PHIZ" (Hablôt K. Browne), are in themselves sufficiently numerous in their *facsimiled* and reproduced forms to fill a fairly compendious volume, illustrated on a scale sufficiently liberal to enable collectors of "DICKENSIANA" to compare at their ease the more marked variations existing between respective versions of similar subjects, both in the form of the original designs, or as etched plates executed after these initial sketches.

## CONTEMPORARY EXTRA ILLUSTRATIONS.

Our first volume, however, is more comprehensive than this programme implies, for it has been made to include a further and more extensive group of "PICKWICK" illustrations, voluntarily produced contemporaneously with the first appearance of that epoch-making epicine publication in monthly parts in the years 1836 and 1837.

The list of artists commissioned to supply the familiar series of plates officially issued with the publication in numbers, was at the time augmented by the addition of another band of illustrative humorous designers, who sought favourable recognition, fame, and profit, by producing—unsolicited as regards the author and his publishers—on their own behalf, series of etchings intended to be bound up as

“EXTRA PLATES” with the original issue in the successive monthly numbers.

The best-known of these ingenious and enterprising designers were WILLIAM HEATH, “ALFRED CROWQUILL” (Alfred H. Forrester), THOMAS ONWHYN (who signed a portion of his series of engravings under the pseudonym of “SAM WELLER”), together with that promising youthful genius, THOMAS SIBSON, whose remarkable contributions are the least known.

### CONTENTS OF VOL. I

Selected examples from the suites of contemporaneous illustrations to “PICKWICK,” together with the entire successive series of EXTRA PLATES which made their appearance coeval with the first issue, in parts, are thus included in our First Volume.

### CONTENTS OF VOL. II

#### “PICKWICKIAN CHARACTERS”

“PICKWICK” CHARACTERS were supplied by KENNY MEADOWS, and other artists. Simultaneously with the production of the different dramatised versions of “PICKWICK,” we are introduced to “Stage-portraits” of the best-known and most popular performers in the “PICKWICKIAN” characters they assumed on the theatrical boards, in the adaptations which, to the disgust of the youthful “Boz,” appeared some months before the original novel itself was concluded.

#### PIRACIES

The unexampled success,—of phenomenal proportions amounting to a universal “craze,”—which attended the first appearance of “THE POSTHUMOUS PAPERS OF THE PICKWICK

CLUB," encouraged the unlicensed efforts of numerous unscrupulous imitators, and we are confronted with quite a small library of these illegitimate attempts, in the form of a group of contemporaneous piracies, plagiarisms, forgeries, and so-called "Continuations," with their equivocal "artists," and *pseudo* "illustrations"; yet it may be felt that all these "oddments"—excrescences grafted upon the genuine "PICKWICKIAD"—have the interest pertaining to "curiosities" of *quasi* literature and art, and, exclusively in this sense, may be deemed worthy of record.

## IMITATIONS OF PICKWICK

The universally wide-spread popular approval of "PICKWICK" was sufficiently remarkable to beget further imitations of various orders; "PICKWICK" CHARACTERS figured in numerous ways and fashions; while we have collections of avowed "PICKWICK" Portraits, Comicalities, "Selected Beauties," Almanacks, Annuals, Twelfth-Night Characters, Tricks, Shadows, Songs, Songsters, Jest-Books, and even Gazettes; of this curious art and literature examples are interesting in their distant relationship to the great original.

We have DICKENS'S aggrieved protests and indignant "proclamations," issued while smarting under these crying injustices, denunciations of unblushing forgers, hurled by "the inimitable Boz," against what he justifiably stigmatised as the "predations of piratical gangs."

## PICKWICK REVIVED BY DICKENS

Further, realising too painfully that various shameless plagiarists—utterly without merit of their own—were filling their pockets with nefarious spoils filched from his own legitimate freeholds, and that, more particularly, these pirates were making a good thing by basely attempting to

continue the popular run of "PICKWICK," obviously unexhausted when "Boz" thought it fitting to bring the immortal "PAPERS" to a conclusion,—while an eager public, "Oliver Twist" like, continued "asking for more,"—the gifted young author was himself tempted to revive "PICKWICK" on his own behalf, with his original pictorial coadjutor, the faithful "PHIZ," as artistic collaborateur.

This revival occurred on the unfolding of "MASTER HUMPHREY'S CLOCK CLUB," and "MR. WELLER'S WATCH CLUB," included amongst the desultory opening chapters of "MASTER HUMPHREY'S CLOCK" in 1840, papers subsequently omitted when "The Old Curiosity Shop" and "Barnaby Rudge" made their appearance as separate volumes.

#### ANOTHER GROUP OF ILLUSTRATIONS

The pioneer of cheap literature, the earliest CHEAP EDITION of "PICKWICK"—which a decade later followed the first or original issue—evoked another rush of "PICKWICKIAN" EXTRA illustrations. In addition to the commissions given to "PHIZ" and C. R. Leslie, R.A., less recognised hands—on the same uninvited principle for the most part, and unsolicited as regards either author or publishers—contributed further embellishments to be bound up at discretion with this initial effort of the "Popular Press." For this edition was published the memorable series of thirty-two drawings on wood by the versatile artist, Sir John Gilbert, R.A., whose "PICKWICKIAN" illustrations, produced half a century ago, derive just now an increased interest owing to the recent decease of that veteran and accomplished artist. In a similar spirit THOMAS ONWHYN executed certain additional plates, while anonymous designers of the time produced further illustrative uitness on the



chance of their efforts being incorporated with the Cheap Edition.

## LATER OFFICIAL ILLUSTRATIONS

Then we get the "LIBRARY EDITION" of 1858, issued with dainty miniature "vignettes" by "PHIZ," now choice and rare; followed in 1874 by a more extended popular issue, "THE HOUSEHOLD EDITION," to which "PHIZ" contributed fifty-seven large drawings, somewhat in the autumn of his, at that date, declining career.

## FURTHER EXTRA ILLUSTRATIONS

FREDERICK PAILTHORPE has favoured the collectors of "PICKWICKIANA" by publishing, in 1882, twenty-four spirited Extra Plates, etchings of much power, the incidents being selected for illustration on the rational plan of exclusively dealing with episodes which had hitherto escaped pictorial treatment at the hands of "DICKENSONIAN" designers. These PAILTHORPE plates are executed with such congenial and thorough-going respect for the traditions of the first "PICKWICK" serial issue, it must be acknowledged that they consistently pertain to the 1836-37 issue; while it is recognised that this artist's illustrations are completely inspired by the true sentiment of DICKENS's early days.

The late CHARLES GREEN, R.I.—suddenly passed away, to the public loss—while further embellishing the pages of DICKENS's incomparable fictions with truly artistic appreciation of his favourite author, was perhaps the foremost of artists who have brought for the due embodiment and pictorial translation of the illustrious "Boz's" characters and situations, the highest technical proficiency, with artistic attainments beyond the average, in alliance with that unmistakable appearance of reality, inseparable from his invari-

able practice of actually and consistently "working from the life," while his genial humour essentially ran in closest sympathy with his author in so full and satisfying a degree as to leave nothing to be desired. By this incomparable "vanished hand" we have two unpublished "PICKWICK CLUB" subjects.

Among other "novelties," we are enabled to offer some few examples of "PICKWICK" illustrations, which, although dating back to earlier stages of the "PICKWICKIAN" renown, are now published for the first time.

Nor must the name of the late FRED BARNARD be omitted in this connection; his overflowing and quaintly original humour was shown to the best advantage in his "PICKWICK" cartoons.

Then the American and Colonial outlooks are vastly interesting; these, amongst other contributions from the other side, introduce the admirable and sympathetic DICKENS illustrations by the late F. O. C. DARLEY, with further references to S. EYTINGE, JR., T. NAST (1873), A. B. FROST (1881), &c., all duly particularised.

The consideration of these additional resources, briefly summarised in the foregoing skeleton programme, commendably fills our Second Volume.

#### RESOURCES

With all this wealth of material—some of which is absolutely fresh, while much is so rare as to be generally unfamiliar, or only known to experienced collectors of "DICKENSIANA"—the feeling arises that, superabundant as are the present illustrations, the subject is still unexhausted.

Friends on the Press have playfully averred that the flush of literature—of one kind and another—directed of late to



this fruitful topic, have left little or nothing to be said; the present writer's experiences go a considerable way towards demonstrating the opposite theory.

## ORIGINAL DRAWINGS

We may take this opportunity of pointing out to our readers that many of our illustrations are unique, being literary and artistic treasures unlikely to come into the market, although their value in this relationship is practically inestimable. Of this order are the numerous original sketches designed for "PICKWICKIAN" illustrations by SEYMOUR, "PHIZ," BUSS, &c., with other artists of the time—more particularly, the further designs by SEYMOUR for Part II. of the first issue of "PICKWICK," and hitherto unpublished—examples beyond price, dealing with a portion of that inimitable work which, on the faith of his own personal statement, even the gifted Author himself believed to be unillustrated by the hand of the genius in whose fancy the original scheme of the "Cockney Nimrod Club" had its inception. Much has been said, conjectured, and written concerning these identical drawings—unequalled in interest from a literary-historical point of view—studies unfamiliar even to the majority of special "DICKENSIANA" collectors, and now for the first time given to the public by the obliging favour of the present owner, Mr. AUGUSTIN DALY; the story of these mementoes is related in this connection under the section of the present work treating of the artist ROBERT SEYMOUR and his "PICKWICK" designs.

Much interest attaches to the numerous unpublished "PICKWICKIAN" designs by "PHIZ," BUSS, and other artists, of which we are enabled to offer *facsimiles*, and we claim that these rare memorials are only secondary in value in

comparison with SEYMOUR'S unpublished "PICKWICK" pictures, which derive a further melancholy interest owing to the tragic ending of their gifted designer.

## ETCHINGS

As regards the very numerous suites of engraved works, all published, as described, during the early issue of the "PICKWICK PAPERS," many of these series, such as the little sheaf of "PICKWICK" etchings by that precocious genius THOMAS SIBSON, are little known, and are scarce, costly and necessarily difficult to procure; in fact it is obviously impossible for any individual to secure a collection of "PICKWICKIANA," as regards the original drawings, equally comprehensive with the present selection; and, even as relates to the various suites of original etchings, it would be found both difficult and expensive to bring together a similarly representative gathering.

## FRIENDLY ASSISTANCE

In accomplishing this curious "hobby-horsical" compilation, impelled, as we trust, by an adequate motive, seeing the paramount interest which has been evoked by the ever-memorable "POSTHUMOUS PAPERS OF THE PICKWICK CLUB," the Editor has been encouraged and assisted by the sympathetic and greatly valued co-operation of, it may be said, the foremost "experts," and most experienced veterans, in this dilettante branch of the arts of "collecting" and "extra illustrating."

## GRATEFUL ACKNOWLEDGMENTS

It will be seen that the liberal proprietors of those inestimable treasures of "PICKWICKIANA," the ever-important original designs, with exceptional munificence which both the

writer and his public must ever gratefully acknowledge, have allowed their most precious memorials to be reproduced in *facsimile*. The rare generosity of MR. AUGUSTIN DALY in this regard has laid under a lasting obligation all DICKENS lovers. With similarly generous enthusiasm the Editor's very good friend, MR. WILLIAM WRIGHT, of Paris, has allowed the Editor and present publishers to avail themselves of all his unique resources; in "the annals of collecting *expertise*" it is familiar that MR. WRIGHT's treasures of "DICKENSIANA" are unequalled, as the reader will readily gather from incidental allusions to these matchless resources, scattered throughout the present work. To the liberality of MR. WILLIAM LOCKWOOD, of Aspley Hall, we are indebted for the privilege of reproducing examples from the inimitable series of DICKENS drawings—important examples of the highest resources of water-colour art, executed by the late regretted CHARLES GREEN, R.I., an extended commission from that enlightened collector—unsurpassable drawings which on their original appearance in the annual exhibitions at the Royal Institute of Painters in Water-Colours, Piccadilly; and lent to the writer as a complete series as the feature of the Humourists' in Art Exhibition held at the same galleries in 1889; at the Nottingham Castle Exhibition; and, quite recently, at the Victorian Jubilee Exhibition, 1897, at Earl's Court, have afforded to the public in general and DICKENS READERS in particular, unqualified delight, and elicited appreciation as popular and wide-spread as the favourite incidents in DICKENS's novels themselves, thus sympathetically further immortalised in the universal language of pictorial art.

To well-known collectors and experts we owe many valued privileges and special kindnesses; MR. FRANK SABIN, MR. JOHN DEXTER and that ingenious DICKENS Illustrator, MR.

FRED PAILTHORPE—among other liberal-mined past-masters of the art implied in this field of collecting—have allowed the Editor the run of their resources, what these treasuries and stores of literary and artistic wealth imply in hands thus experienced, will be realised from the contents of our two volumes. To the public spirit of Mr. ALBERT JACKSON, and Mr. BARTHOLOMEW ROBSON respectively, we are indebted for permission to reproduce special “PICKWICK” etchings, by the capable hand of Mr. FRED PAILTHORPE, issued by these two gentlemen, who are not only booksellers and publishers, but individually rank high among the expert collectors of “DICKENSIANA.”

The well-known name of another widely-recognised authority upon every phase of “DICKENSIANA,” Mr. PERCY FITZGERALD, F.S.A., will at once commend itself to DICKENS-lovers in the same connection; this eminent *littérateur* enjoyed the signal privilege of being one of the “Illustrious Chief’s” own chosen “band of merry men,” and is familiarly recognised as an esteemed lieutenant and literary colleague of the great “Inimitable” himself. As an accomplished worker in the same prolific field, Mr. PERCY FITZGERALD has produced vast stores of “PICKWICKIANA,” his own extensive collection of these memorials—the pleasurable labour of a lifetime—has frequently been described, and that facile author’s exhaustive “HISTORY OF PICKWICK” is an acknowledged storehouse of interesting facts, discoveries, details, anecdotes, and “ana” in general of the most entertaining and comprehensive character relating to “*the book of the century.*”

To all these friendly collectors the Editor returns his most grateful acknowledgments; it speaks volumes for the liberal spirit, possibly bred and nourished by the enthusiastic appreciation of CHARLES DICKENS, his works and teachings,



that these gentlemen have proved thus expansively generous as regards the loan of their treasured resources; at once demonstrating the fallacy of the threadbare theory that your true collector is so exclusive as to aspire to keep all his good things for his own peculiar gratification; as conventionally pictured, gloating curmudgeon-like over the grim miserly instinct of denying to others the realisation of treasures and advantages which, beyond purely selfish motives, have in his eyes lost their true value, the power of giving pleasure to the world at large.

MOTIVES FOR PRODUCING "PICTORIAL PICKWICKIANA"

The Editor has frankly set down his own impression that the present venture is of the nature "hobby-horsical," according to modern lights; the frequent and chilling accusation of "dilettante-ism" is anticipated. In a deferential spirit it is suggested that the execution of this project—in collecting together so much that might otherwise have escaped being brought to a focus, or incorporated in an accessible form—is neither utterly worthless in the eyes of the public at large, nor devoid of popular interest, if the ever-potent attractions of CHARLES DICKENS have solid significance, and the enduring humouristic qualities which made "PICKWICK," "*the book of the time*" continue popular factors in the present generation. There is certainly hopeful encouragement—even as regards an out-of-the-way compilation like the present modest *opusculum*—to be garnered from the prophetic utterances of philosophic writers, like JOHN FORSTER, who have left us their well-considered literary verdicts upon the question in point, weighty opinions alluded to in our opening chapter. We cannot better conclude these prefatory lines than by quoting the following authority: "The characters of Charles Dickens

are something more than mere fictional creations, mere creatures of the imagination; they breathe and live in real flesh and blood, they exist in our very midst. We know, or seem to have known them personally; we have smiled with Sam Weller, we have sympathised with Tiny Tim, we have wept with Little Nell. They will cease to charm us only when the English language is forgotten, or human nature ceases to exist."



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# PICTORIAL PICKWICKIANA

## UNIVERSAL POPULARITY OBTAINED BY "PICKWICK" AT A BOUND

It is proposed to briefly point out the truth of the well-established statement "that the fame of 'Pickwick' filled the entire generation," when the famous "Club" was first introduced to delighted readers spread over the universal globe.

Under the consideration of "Dickens's first years of fame—1836 and 1837,"—his biographer and steadfast literary adviser, John Forster, in "The Life of Charles Dickens,"—under the chapter devoted to the story of "Writing *The Pickwick Papers*,"—has thus capably summarised his own personal recollections of the effects produced on the original appearance of that ever-memorable work :—

"Of what the reception of the book had been up to this time, and of the popularity Dickens has won as its author, this will be the proper place to speak. For its kind, its extent, and the absence of everything unreal or fictitious in the causes that contributed to it, it is unexampled in literature. Here was a series of sketches, without the pretence to such interest as attends a well-constructed story ; put forth in a form apparently ephemeral as its purpose ; having none that seemed higher than to exhibit some studies of cockney manners with help from a comic artist ; and, after four or five parts had appeared, without newspaper notice, or

puffing, and itself not subserving in the public anything false or unworthy, it sprang into a popularity that each part carried higher and higher, until people at this time talked of nothing else, tradesmen recommended their goods by using its name, and its sale, outstripping at a bound that of all the most famous books of the century, had reached to an almost fabulous number. Of part one, the binder prepared four hundred; of part fifteen, his order was for more than forty thousand. Every class, the high equally with the low, were attracted to it. The charm of its gaiety and good humour, its inexhaustible fun, its riotous overflow of animal spirits, its brightness and keenness of observation, and above all, the incomparable ease of its many varieties of enjoyment, fascinated everybody. Judges on the bench and boys in the street, gravity and folly, the young and the old, those who were entering life and those who were quitting it, alike found it to be irresistible. ‘An archdeacon,’ wrote Mr. Carlyle afterwards to me, ‘with his own venerable lips repeated to me, the other night, a strange profane story: of a solemn clergyman who had been administering ghostly consolation to a sick person; having finished, satisfactorily as he thought, and got out of the room, he heard the sick person ejaculate: “Well, thank God, *Pickwick* will be out in ten days anyway!” This is dreadful!’

“Let me add that there was something more in it all than the gratification of mere fun and laughter, or even than the rarer pleasure that underlies the outbreak of all forms of genuine humour. Another chord had been struck. Over and above the lively painting of manners which at first had been so attractive, there was something that left deeper mark. Genial and irrepressible enjoyment, affectionate heartiness of tone, unrestrained exuberance of mirth, these are not more delightful than they are fleeting and perishable qualities; but the attention eagerly excited by the charm of them in *Pickwick*, found itself retained by something more permanent. We had all become suddenly conscious, in the very



extravaganza of adventure and fun set before us, that here were real people. It was not somebody talking humorously about them, but they were there themselves. That a number of persons belonging to the middle and lower ranks of life (Wardles, Winkles, Wellers, Tupmans, Bardells, Snubbinses, Perkers, Bob Sawyers, Dodsons and Foggss), had been somehow added to his intimate and familiar acquaintance, the ordinary reader knew before half-a-dozen numbers were out; and it took not many more to make clear to the intelligent reader that a new and original genius in the walk of Smollett and Fielding had arisen in England.

“Apart from the new vein of humour it opened, its wonderful freshness and its unflagging animal spirits, it has two characters that will probably continue to attract to it an unfading popularity. Its pre-eminent achievement is of course Sam Weller; one of those people that take their place among the supreme successes of fiction, as one that nobody ever saw but everybody recognises, at once perfectly natural and intensely original. Who is there that has ever thought him tedious? Who is so familiar with him as not still to be finding something new in him? Who is so amazed by his inexhaustible resources, or so amused by his inextinguishable laughter, as to doubt of his being as ordinary and perfect a reality, nevertheless, as anything in the London streets? When indeed the relish has been dulled that makes such humour natural and appreciable, and not his native fun only, his ready and rich illustration, his imperturbable self-possession, but his devotion to his master, his chivalry and his gallantry, are no longer discovered, or believed no longer to exist, in the ranks of life to which he belongs, it will be worse for all of us than for the fame of his creator. Nor, when faith is lost in that possible combination of eccentricities and benevolences, shrewdness and simplicity, good sense and folly, all that suggests the ludicrous and nothing that suggests contempt for it, which form the delightful oddity of Pickwick, will the mistake committed be one merely of

critical misjudgment? But of this there is small fear. Sam Weller and Mr. Pickwick are the Sancho and the Quixote of Londoners, and as little likely to pass away as the old city itself."

As it happened, after making a modest appearance before the public, little heralded by flourishes of trumpets, before many numbers had been published, the entire kingdom was looking forward to the monthly issues of "Pickwick" with eager expectancy. A notable and exceptional point in the success of this buoyant and vivacious fiction, as Mr. Croker has recorded, was that "Boz" made his way practically by sheer force of genius, and without puffery, advertisement, or the laudations and kindly-intentioned exertions of friendly *confrères*:—"With the exception of occasional extracts in the newspapers, he received little or no assistance from the Press. Yet, in less than six months from the appearance of the first number of the 'Pickwick Papers,' the whole reading world was talking about them—the names of Winkle, Wardle, Weller, Snodgrass, Dodson, and Fogg had become 'familiar in our mouths as Household Words.' Nay, 'Pickwick chintzes' figured in linen-drapers' windows, and 'Weller corduroys' in breeches-makers' advertisements; 'Boz cabs' might be seen rattling through the streets; and the portrait of the author of 'Pelham' or 'Crichton' was scraped down, or pasted over, to make room for that of the new popular favourite in the omnibuses."

Here is another contemporaneous reminiscence:—

"Few works of this or any other age have enjoyed greater or more universal popularity. The unprecedented sale of copies; the feverish anxiety with which every one watched the coming 'first of the month,' as being to usher in a new number of the engrossing series; the voracious eagerness with which each precious morsel was literally devoured as soon as presented; the feeling of half-disappointment, half-anticipation in which we closed each number, with a knowledge that a long month must elapse before curiosity could

be satisfied or anxiety relieved—these every reader will recollect as furnishing an index of public favour.”

No more enthusiastic appreciation is recorded than the genial testimony of a sister-novelist; Miss Mitford, writing to friends in Dublin a description of the latest literary novelty, offers a lively picture of London society universally under the influence of “Boz’s” fascination:—

“So you never heard of the ‘Pickwick Papers’! Well, they publish a number once a month, and print 25,000. It is fun—London life—but without anything unpleasant; a lady might read it aloud; and this so graphic, so individual, and so true, that you could courtsey to all the people as you see them in the streets. *I did think that there had not been a place where English is spoken to which Boz had not penetrated.* All the boys and girls talk his fun—the boys in the streets; and yet those who are of the highest taste like it the most. Sir Benjamin Brodie takes it to read in his carriage between patient and patient; and Lord Denman studies ‘Pickwick’ on the Bench while the jury are deliberating. *Do take some means to borrow the ‘Pickwick Papers.’* It seems like not having heard of Hogarth.”

Despite the temptations of the theme, with its astonishing diversity, we feel it is unnecessary to further enlarge on the unexampled vogue enjoyed by “Pickwick” as the monthly numbers came out to bewitch every class of the reading public, for the sufficient reason that the extended popularity monopolised by this unique production,—absolutely unprecedented in its own day, or in any day,—has been ably described in the exhaustive “History of Pickwick,” industriously compiled by that enthusiastic collector of “Pickwickiana,” Mr. Percy Fitzgerald, M.A., F.S.A., one of “the chiefs” own “merry men,” and a chosen literary coadjutor of Dickens himself.

## ORIGIN OF THE "PICKWICK CLUB"

"A FIRST book has its immunities, and the distinction of this from the rest of the writings appears in what has been said of its origin. The plan of it was simply to amuse. It was to string together whimsical sketches of the pencil by entertaining sketches of the pen; and, at its beginning, where or how it was to end was as little known to himself as to any of his readers." Thus candidly does John Forster register the facts appertaining to the inception of "Pickwick" as set down in his "Life of Charles Dickens."

It is a sad truism that good work is frequently born of travail and suffering. The origin of the "Pickwick Club,"—a wholly mirth-provoking production,—happily predestined to increase the harmless gaiety of nations, was, in its inception, a startling instance of those stern doctrines involving the "irony of fate" theory,—inexorable and inevitable.

There are three official accounts variously explaining the veracious story, each materially differing in dates and details, and respectively emanating from the three principal personages most likely to be fully informed upon the actual facts of the case. The artist Seymour undoubtedly originated the initial scheme of illustrating various unconnected adventures of Cockney sportsmen, to be graphically portrayed under the convenient if trite expedient of a "Nimrod Club"—all three accounts are agreed to this extent. The vivacious author of "PICKWICK" from the first start, turned, twisted, shaped,



and made the crude materials his very own by the absolute force of his genius, and fiery Pegasus-like, immediately dashing away with the lead, from ingredients, perhaps a trifle uncongenial to himself, produced the most popularly appreciated book of the century—possibly of any century; and, at one lucky bound, on the strength of his parts, became the most famous of novelists. The "third party" was the connecting link, the useful, necessary publishers, upon whose business-like conduct of the affair the commercial responsibilities depended.

#### SEYMOUR THE ARTIST

Robert Seymour, a blithe, pleasant, busy little man, had industriously administered to the amusement of his generation throughout a hard-working career, already extending to a score of busy years, by producing hundreds of humorous pictures, and was popularly appreciated as the droll designer of "Seymour's Sketches," amongst innumerable similar comic productions, which had made his name reasonably familiar in the annals of art and letters, as recognised in his generation.

In 1835, this indefatigable hard worker was, as usual, very busy indeed; born with the century, the designer was at that time some thirty-five years of age. There were periodicals, like the "Figaro in London," and a rival venture, "The Comic Magazine," to which he was week by week contributing comic illustrations; finding time meanwhile for numerous etchings on steel of a more advanced and exacting order; together with multifarious drawings on wood for "Hood's Comic Almanacs." Simultaneously with these there was proceeding "The Squib Annual of Poetry, Politics, and Personalities," and "The Book of Christmas," with thirty-six admirable designs, no less happily etched upon steel, "investing Christmastide with the picturesqueness of Old England," and the festive observances of modern times added to enliven that joyous season." At the same time, for the elder Thomas



McLean of the Haymarket, Seymour was producing a great deal of meritorious humoristic work,—separate caricatures,—after the nature of those made familiar by the brothers G. and R. Cruikshank, Heath, H. B. (the elder J. Doyle), Theodore Lane, M. Egerton, Crowquill, Alken, and many other caricaturists under similar auspices, and enlisted under the same patronage, issued in the familiar form of pictorial skits in folio, etched on copper, or drawn on stone, and coloured by hand. There was the satirical serial publication, entitled “The Looking Glass,” entirely produced by our artist, a lithographic sheet in folio of political and other caricatures; this, in Seymour’s hands, became a medium for amusing pleasantry, and to this venture—a lithographic “Charivari”—he contributed pictures, descriptive “tags,” and occasional verses. There was also “The Omnibus,” a series of copper-plates; and “The Heiress,”—of earlier date,—a sort of pictorial fashionable novel, consisting of six copper-plates in folio, each containing a centre picture with several smaller designs grouped around; the whole series unfolding the story of a young lady suddenly dowered with wealth; the swarming suitors attracted by the heroine’s fortune; and episodes of fashionable life, dramatically ending in an elopement to Gretna Green with a gallant captain; a graphic romance *à la mode*, according to the moving fictions in three volumes of that epoch. All this incessant occupation as described brought the indefatigable designer into constant touch with publishers; there were the “Seymour’s Sporting Sketches,” drawn on stone for Carlile, and etched on steel for Tregear; and the twelve designs drawn on stone to illustrate “Maxims and Hints for an Angler,” for the Houghton Fishing Club. Spooner, like McLean, a well-established publisher, who brought out many of Seymour’s drawings on stone, books, and broadsides, worked at the lithographic press, was also issuing the steel plates to the “Book of Christmas”; while a young enterprising firm, at that time projecting the series entitled “The Library of Fiction,” also

busied about publishing "The Squib Annual" entirely by our artist.

With all this work daily growing under his hands, Seymour in 1835 proposed to turn his recreations, which were of a sporting nature (chiefly those pastimes most readily accessible to a Londoner—such as fishing and shooting of a confessedly Cockneyfied order), into further comic pictorial capital; and, pursuing the vein which had secured his name most popular recognition with the "Cockney Sporting Sketches," he finally projected the scheme of a "Nimrod Club," the members to be led into ludicrous adventures owing to their general want of skill and grotesque incompetence; the series to be published in monthly parts, price one shilling. This method of production was all the fashion for circulating sporting and Cockney adventures, and much encouraging success had rewarded similar ventures; there is of the time a lengthy list of publications issued in monthly parts. [The interest chiefly centred in the etchings—or etched and aquatinted plates mostly coloured by hand—with a letter-press framework], or literary "padding," written around the plates, so as to lend to the otherwise fragmentary and disconnected embellishments a more or less coherent narrative according to the ability of the auxiliary hack; the whole stitched in a wrapper bearing some spirited design, or series of incidents worked into an attractive and appetising frontispiece, the pictorial show-card of these enlivening and instructive medleys—nowadays in considerable request amongst collectors, and proportionately high priced. Rowlandson, with his faithful, fluent and facile scribe, Combe, as his rhyming colleague, had early obliged the world with "Eccentric Tours," like the "Adventures of Dr. Syntax," in respective suites, "In Search of the Picturesque," "In Search of a Wife," and "In Search of Consolation;" followed by the "Adventures of Dr. Syntax's foundling 'Johnny Quæ Genus,'" "The Dance of Life," "The Dance of Death," and so on through a long succession of protracted series similarly compounded. All these successes

begot numerous imitators, with suites issued in monthly parts, just as the triumphant career of "Pickwick" evoked plagiaristic versions in turn later on.

The brothers George and Robert Cruikshank had followed the veteran caricaturist Thomas Rowlandson (while that humoristic delineator's suites were still being issued by Rudolph Ackermann), with well-known and inspiriting strings of subjects drawn from the annals of the "Fancy," otherwise scenes of "fast life," high and low, and equally instructive; notably the famous "Life in London," with the ingenious sportive writer Pierce Egan as "chorus" to connect the plates, and unfold the adventures of "the Corinthians," Tom, Jerry, and Bob, who, like Pickwick, Winkle, Tupman, Snodgrass, and other Pickwickian followers, constituted the *dramatis personæ*, plunged on a sea of eccentric experiences; all these stimulating and highly-coloured pictures of men and manners appeared in monthly parts, contained in a coloured wrapper, adorned with an appetising design, indicating the "prime" order of the composition; of this nature was the rarer series "Life in Paris," embellished by George Cruikshank; "Real Life in London," founded upon and written around a lengthy series of designs by H. Alken; the vivacious "Bob 'Transit's" "Finish" to the adventures of Tom, Jerry, and Bob Logic,—a continuation of "Life in London," on the same plan,—Robert Cruikshank furnishing the plates, and Pierce Egan supplying the framework and the engaging "copy." More typical than even these choice examples was "The English Spy," "Bob Transit" again designing the plates, and C. M. Westmacott evolving the extraordinary narrative and scandalous chronicles; artist and author, in their proper persons, the heroes of most of the adventures. There were the sporting suites by the versatile Henry Alken; "Annals of the Fancy and Sporting Gazette," by that promising youthful artist, Theodore Lane, some time a fellow-worker with Robert Seymour. Not to prolong the list of publications of this order (all apparently unknown

to Dickens), these were the models of racy style, and the artistic triumphs of the age preceding the appearance of Boz.

In their serial form, these extravagant but popular monthly numbers, were the chief avenues for illustrative designers and for writers electing to serve as "hacks," whose proclivities and peregrinations through modish society led them to furnish forth to order their enlightening observations upon the seamy side of the social world, the current scandals of the *haut monde*, unsophisticated proceedings of low life, annals of the prize-ring, and various phases of sporting life,—of a burlesque description for the most part; all introduced to an appreciative public, issued in serial form and in monthly parts, price one shilling. With such encouraging sheaves of successful sporting and sportive suites illuminating his generation, Seymour the contemporary and some time working colleague of every individual of the band of humorous designers aforesaid, very naturally aspired to similar notoriety and success; his talents were inferior to none, his life better regulated, his industry more remarkable, while his sense of humour of a gentler order was rather calculated to improve the taste of the patrons of pictorial pabulum of the order sufficiently described for our present purpose.

Largely founded upon his personal experiences, Seymour, revolving the idea in his mind, resolved upon converting his plan into something of a sporting character, and settled upon a "Nimrod Club" of awkward inexpert Cockney neophytes, whose misfortunes and misadventures he was, by long practice, thoroughly qualified to depict.

The success of "The Heiress" series, excellently etched, had at first encouraged Seymour to bring out something on a similar plan, and he proposed the subject to McLean.

The story as related by the artist, and subsequently recorded by his family after his unfortunate decease, is thus set down:—This was in the autumn of 1835, during which



time Mr. Spooner frequently called at Seymour's house to ascertain the progress of the plates for "The Book of Christmas," and, on one of these occasions, Seymour brought forward the proposal of his projected "Nimrod Club," which Spooner highly approved, and, in talking the matter over between them, it was decided that it would be an improvement to add letter-press. The undertaking was so far put in motion that Seymour etched four plates from the drawings which he had made, and Mr. Spooner suggested that Theodore Hook should, if possible, be engaged for the letter-press. In consequence of Spooner being very much occupied in the production of "The Book of Christmas" (which, through the dilatoriness of the author, T. K. Hervey, came out a month later than it should have done), the "Sporting Club" project lay in abeyance, and the four plates that were etched remained in the artist's drawer for about three months, so that Seymour began to think that, if he did not soon hear from Spooner, he would bring out the work on his own account, and get Henry Mayhew (who was at that time his editor on the "Figaro"), or the ready adapter Moncrieff (who had dramatised "Life in London" for the stage), to write up to his plates. All this was of course anterior to the appearance on the scene of the future publishers. Unfortunately, Seymour and his friends do not enlighten us upon the subject of the wrapper design, as already explained, an important element in reference to the success of similar ventures, predecessors of the *soi-disant* "Transactions of a Cockney Sporting Club"; much depended on the attractive character of the designs on the the covers of these monthly parts, and the "*cruæ*" of Seymour's original plans is found in this design, now so familiar on the green covers of the monthly numbers of "Pickwick"; otherwise, by a coincidence, although in every way consistent with the "Nimrod Club" notion, having no connection whatever with the course pursued and brought to so amazingly successful an issue by Dickens, who never in any way carried





The drawing on wood executed by Robert Seymour.  
 Designed for the wrapper of "The Pickwick Papers," issued with the first  
 number, 31st March. 1836.

Engraved on wood by J. Jackson.

Mr. Winkle missing a robin; Mr. Pickwick asleep in a punt moored on the Thames  
 off Putney Bridge; Putney Church in the distance.



out the suggestions thus indicated on the actual wrapper of "Pickwick." The theory of adventures planned to be delineated, but never executed by the artist, probably owing to his sudden exit, are evidently foreshadowed; there are several fishing-rods, for "fly" and "bottom" fishing; nets, both "landing" and "casting"; a bow and quiver of arrows, on the archery side; all implements suggesting "gentle Waltonian" recreations, in which the designer was an adept, and the future illustrious author was not. There is the typical Cockney sportsman of comic fiction, ultra-professional in equipment, elaborately missing a dicky-bird, perched at two guns' length from the shooter; the bird, calmly contemptuous of the sportsman, evincing no uneasiness or alarm; the would-be sportsman, described subsequently by "Boz" as "Mr. Winkle," was a favourite figure with the artist, and often occurs in Seymour's sketches; every one familiar with the series has met that Cockney fraud and pretender frequently, anterior to his introduction on the wrapper of "Pickwick." There too is a farcical version of a well-known character, fast asleep, with his fishing-rod between his knees, and blackbirds eating his pie; the hero seated in a punt, moored off Putney Bridge, with Putney Church conscientiously sketched in the background. Another favourite of Seymour's, the irascible elderly gentleman, portly, short, blue-coated, with white vest, nankeen tights or pantaloons, black gaiters, wearing round spectacles with tortoiseshell rims, and sporting a low-crowned beaver with a broad brim. A typical being, as to externals, we have encountered for a long succession of years, occurring through a considerable series of the artist's sketches, and in the "Cockney Sporting" series, apparently sharing the questionable compliment of figuring as the designer's elderly type, while the younger typical Cockney was subsequently christened "Winkle" by "Boz," who, as he relates, adopted this weakly bantling "for the convenience of Seymour." Needless to say, the elderly portly gentleman became world-

famous, when Dickens embraced his odd personality, and sent him forth to the world as that wonderful entity "Mr. Pickwick," whose lovable character and human attributes were entirely conferred by his literary creator. Seymour's typical elderly sportsman, by the genius of Dickens, was confessedly removed from the commonplace, and elevated into everything vital, lovable, and enduring; "Boz's" teeming invention converted a mere pictorial pleasantry or graphic figment into the immortal "Pickwick," favourably known to generations of appreciative readers. Even those chiefly concerned in the appearance of the genial and eccentric "Pickwick" have lost sight of the simple facts, sufficiently familiar to contemporaries. That celebrated personage was by his literary sponsor introduced to universal recognition with minute exactness; Dickens having carefully lent an air of realism to the otherwise imaginary "Proceedings" by precisely stating the date both of the foundation of the association in 1822, and of the meeting of the "Pickwick Club" at which the veracious "Transactions" started on their remarkable career, with "Boz" as their chronicler, by Dickens fixed as May 12, 1827.

The founder of the memorable association was at that time a venerable gentleman whose birthday dated back to the early years of the accession of our revered monarch George III.; Samuel Pickwick had necessarily witnessed many sumptuary changes; at the age of early maturity he had probably followed the fashions of the time, when the gallant and youthful prince Florizel led the fashions in garments, and fairly gay and extravagant they were! Another twenty years brought Mr. Pickwick to the days of the Regency, when Beau Brummel was pleased to pose as the *arbiter elegantiarum*; now these fashions remained in force for a decade; even after Waterloo the prevailing costume happened to be a blue or mulberry dress coat, such as we see our hero wearing, with gilt buttons; a white vest; "nankeen" or drab "tights"; with black "shorts," pumps, and silk stockings for dress;



gaiters and shoes for workaday wear; a low-crowned beaver, with a broad brim; and, where eye-glasses or spectacles were needed, the glasses were circular and the frames were of tortoiseshell. "Trousers," it may be remembered, were the dreadful revolutionary French fashion, only imported here about 1816, after the close of the Peninsular Wars. When Captain Gronow aspired to lead the fashion in London on his return from Paris in 1816, being invited to meet that exalted personage, the Prince Regent, by Lady Hertford at Manchester House, the dandy young guardsman thought proper to present himself, like a fashion-loving aspirant, wearing the latest novelty, and, for his pains, was summarily ordered off the premises when the august Regent discovered his nether limbs. "The great man," said the Prince's *aide-de-camp*, "is very much surprised that you should have ventured to appear in his presence without knee-breeches;" for "tights" or *culottes* were *de rigueur*, and trousers regarded as *lèse-majesté*.

Probably our venerated friend, Mr. Samuel Pickwick, in common with thousands of middle-aged gentlemen, who had been accounted dandies in their prime, adhered to the fashions of a few years anterior; and, as a lover of the past (we know he was enthusiastically attached to things that savoured of antiquity), still clung to the prevailing fashions of the Regency about the "twenties." Generations of elderly bucks did not fall into innovations rashly, and, all things considered, Mr. Pickwick's general fashion was but very few years behind the most modish tailor's "latest novelties" for the season of 1822 (according to the fashion plates). There must have been a considerable leaven of contemporaries, equally conservative, to keep him in countenance, although that was barely necessary, for the fashions of George IV.'s time approximated to the guise pertaining to Mr. Pickwick's externals; we venture to set down this explanation in the belief that the identity of this illustrious character is an item worthy of grave and exhaustive consideration.



## THE PUBLISHERS

It will be noted that Mr. Chapman's account differs from that given by the designer, especially on a point of dates ; in the publisher's version it is stated that it was in 1835, on one of the occasions he visited Seymour in connection with his illustrations for the "The Squib Annual of Poetry, Politics, and Personalities" (as seen, a venture of Chapman and Hall's), that the artist unfolded his scheme, which eventuated in the publication of "PICKWICK." According to the artist, who is circumstantial, it was February, 1836, when his plan was imparted to Chapman, who had waited on Seymour to induce him to make certain drawings on wood for the projected serial which Chapman and Hall had in progress. This was the "Library of Fiction," and, "subject to the express condition that his drawings were to be engraved by a certain engraver on wood, whom he named," this commission was undertaken. The engravings in question, reproduced in the Appendix at the end of the present volume, were admirably cut by Landells ; as it happens, they illustrate "The Tuggs's at Ramsgate," Dickens's first contribution to Number I of the "Library of Fiction" ; while among the advertisements bound up in this part was announced the prospectus of the coming work by "Boz" and Seymour.

The circumstances under which Dickens, at that period unknown to the publishers, had been induced to become a contributor to the "Library of Fiction" through the offices of his early friend Charles Whitehead, the editor, are briefly set down by John Forster :—"A new publishing house had started, recently, among other enterprises ingenious rather than important, a 'Library of Fiction' ; among the authors they wished to enlist in it was the writer of the 'Sketches' in the 'Monthly' (Magazine) : and to the extent of one paper during the past year they had effected this through their

editor, Mr. Charles Whitehead, a very ingenious and very unfortunate man." The leading member of the firm, Mr. Edward Chapman, thirteen years later, in a letter (dated 7th July, 1849, to which letter special reference was made by the author of "Pickwick" in his preface to one of the later editions), thus wrote to Dickens:—"I was not aware that you were writing in 'The Chronicle,' or what your name was; but Whitehead, who was an 'Old Monthly' man, recollected it, and got you to write 'The Tuggs's at Ramsgate.'"

In the old "Monthly Magazine" had appeared certain papers of the "Sketches by 'Boz'"; Charles Whitehead, from his association with that periodical and with the serial "Library of Fiction," was evidently the confidential and handy editor likeliest to be consulted by the youthful firm, some of whose publications he conducted; it is certain that Dickens was engaged to contribute to the "Library of Fiction" solely through his agency. As stated by Edward Chapman, the firm, at the date in question (when starting the "Library of Fiction"), professed to be in blissful ignorance as regards their coming "Fortunatus," being unacquainted with his name, and not aware that the promising young writer had contributed to "The Chronicle" those lively and realistic "Sketches" which first brought their author into notice. We have mentioned Charles Whitehead in this place designedly, for, among other writers, he was one of the earliest to be consulted by the publishers as to fitting Seymour's projected new series of "Sporting Sketches" with the necessary descriptive narrative; and as Whitehead was already overdone with work, and as young Dickens, then some twenty-two years of age, was evidently making his way by literary "Sketches," which were attracting favourable recognition, the elder editor suggested to the publishing firm "the new hand," as, being a dab at "Sketches" himself, most likely to work harmoniously with the artist, whose reputation had likewise been founded upon his own graphic "Sketches"—published as such; in fact, "Seymour's Sketches" had

gained popular favour long before "Sketches by 'Boz'" had entered upon the field of competition in another pathway to fame.

It is beyond dispute that the first suggestion for the intended new work at first implied no more than a literary job, "a piece of hackwork," as Mr. Percy Fitzgerald has clearly elucidated, "in which the writer was to be useful to Mr. Seymour." The commission had been offered to Clarke, unsuccessfully, according to Chapman's account; and suggested to Theodore Hook by Mr. Spooner, earliest proposed as the publisher; Mr. Buss, in his memoir, has alluded to other writers who were thought of as likely scribes to furnish literary illustrations to the plates, and string together the letter-press to accompany Seymour's graphic panorama of sporting incidents, originally designed by the artist to tell its own story pictorially, on the lines of "The Heiress." The names of Leigh Hunt, Hood, and John Poole were at one time proposed, it is stated. The story which leads directly to "Boz's" engagement is told by Mr. Mackenzie Bell, and is incidentally confirmed by John Forster; it was Charles Whitehead, the more experienced editor and friend of Dickens, and who had already been in successive positions enabling him editorially to lend the young writer a helping hand, who found "the coming man." "Whitehead used constantly to affirm that he had been asked to write to Seymour's sketches; but that, feeling uncertain as to his being able to supply the copy with regularity, he had recommended Dickens."

As affirmed by the artist, Seymour—at the time being employed upon the illustrations for "Boz's" "Sketches" for the "Library of Fiction"—thought fit to confide the much-discussed plan to Edward Chapman, and, according to this feasible version, showed that publisher the sketches and four plates; it was recorded by the artist's relatives that these four designs were subsequently modified; it is certain, from an entry in Seymour's books, that the steel plates in question

were re-etched; there was no motive in executing the plates afresh, excepting in compliance with the representations of others to carry out modifications, improvements or suggestions, which, in a similar instance, as will appear, were later made "to personally oblige" the author of "Pickwick," with tragic results, which were a source of unavailing regret to all concerned. In the official Seymour version it is alleged:—"Chapman very soon closed with the illustrator's offer, proposing at first that the new work should be brought out in half-guinea volumes; but Seymour, who desired the widest circulation, insisted on his original plan, for it was his own idea that it should be in shilling monthly numbers. The publisher then asked Seymour if he had engaged an author to do the writing, and upon receiving an answer in the negative, mentioned Mr. Clarke, the author of 'Three Courses and a Dessert.' This writer, however, the artist objected to for a private reason. Chapman then spoke of 'Boz,' and having in his hand one of the drawings, which was a representation of a poor author's troubles (afterwards converted into the 'Stroller's Tale'), he ended the matter by some pleasantry about the proverbial poverty of literary men, expressed a hope he would see Mr. Dickens, and lay his views of the matter before him. Soon after an interview took place between the parties, and the sum of £15 per month was agreed on as Dickens's recompense. The artist, however, soon found, like Winkle on the tall horse, that it was a difficult thing to direct the motions of an author who had his own views to consult. Seymour's scheme was certainly a form of narrative in which the principal incidents should be of a sporting character, something as Mr. Dickens describes it, 'a Nimrod Club, the members of which were to go out shooting, fishing, and so forth.' Whether this design involves such a pastoral simplicity and restricts the range of description so much as Mr. Dickens seems to imply, is perhaps capable of being disproved. Certain it is that sketches to illustrate the contemplated work according to



Seymour's intentions, were designed a considerable time before the letter-press was arranged for, and the well-known portrait of the founder of the club existed on paper at least five years prior to Mr. Chapman's visit to Seymour, when the artist unfolded his views." The figure was a stock-piece with Seymour, a favourite model for his elderly gentlemen (as was Winkle the type of his Cockney "shootists"); the main fact has never been questioned by any rational critic that it was solely due to the invention of "Boz" this otherwise conventional "lay-figure," by the writer endowed with the effectively odd and striking cognomen of "Pickwick," became a real living personage; the designer was responsible, so far, for the familiar outward-man, but Dickens quickened these externals with vital qualities and characteristics which have endeared this eccentric prototype of "Boz's" literary creation to myriads of readers all over the wide universe.

Dickens's biographer, John Forster, has alluded to the claims set forth by the Seymour family (in justification of the memory of and in place of the dead man), to be heard as to the genuine facts of the case; it is to be deplored that there was an inevitable grievance; the artist propounded his pet scheme with simple confidence, and the publishers carried it out according to the requirements of the writer whose collaboration they had invited. Dickens could only carry out the object according to his lights; it is evident the misfortune was that of Seymour, the unfortunate victim of circumstances, whose original project was accepted, and, from the first, turned inside out, and quickly discarded for something presumably infinitely preferable and more popularly attractive in Dickens's liveliest vein, "the first sprightly runnings of his genius," in fact.

At this point of the story it is fitting to quote all that has been made public of the letter (written at Dickens's earnest desire), dated 7th July, 1849, by Mr. Edward Chapman, embodying the publisher's impressions of his original connection with Seymour, and, later on, with "Boz." We have



shown how the publisher, in compliance with this request, informed the author that, until his name was introduced by the editor, Charles Whitehead, as a "likely hand" for their forthcoming serial, the "Library of Fiction," the firm had no knowledge of his writings in "The Chronicle," nor even of "Boz's" existence! The letter, on these premises, furnishes the circumstances of Dickens's engagement by Mr. Chapman, according to the publisher's recollections:—

"In November, 1835, we published a little book called 'The Squib Annual,' with plates by Seymour, and it was during my visits to him to see after them, that he said he should like to do a series of Cockney sporting plates of a superior sort to those he had already published. I said I thought they might do, if accompanied by letter-press and published in monthly parts; and this being agreed to, we wrote to the author of 'Three Courses and a Dessert,' and proposed it, but receiving no answer, the scheme dropped for some months, till Seymour said he wished us to decide, as another job had offered which would fully occupy his time; and it was on this we decided to ask you to do it. Having opened a connection with you for our 'Library of Fiction' we naturally applied to you to do the 'Pickwick,' but I do not think we even mentioned our intention to Mr. Seymour, and I am quite sure that from the beginning to the end nobody but yourself had anything whatever to do with it. Our prospectus was out at the end of February, and it had all been arranged before that date.

"As this letter is to be historical I may as well claim what little belongs to me in the matter, and that is the figure of 'Pickwick.' Seymour's first sketch was of a long, thin man. The present immortal one he made from my description of a friend of mine at Richmond, a fat old beau who would wear, in spite of the ladies' protests, drab tights and black gaiters. His name was John Foster."

There doubtless were plenty of "Pickwick" models walking about in the flesh even as late as 1835-6; the publisher's

“prototype,” John Foster, had been anticipated in many earlier instances among Seymour’s sketches, as already described, and the type occurs so frequently amidst the artist’s earlier studies of character, that any one familiar with the numerous foregoing suites already referred to, ceases to remark upon the coincidence of the repetitions of respective graphic types,—evidently favourite stock models with the designer,—some of whose figures of this order invariably suggest the popular personality of the founder of the “Pickwick Club,” later made a reality and immortalised by Dickens.

It is further a coincidence that neither the publishers nor the author of “Pickwick” had the curiosity to glance through a few suites of the numerous humorous designs, sporting and social, which had given Seymour’s name an extended reputation among his contemporaries; otherwise they could not have failed to recognise the oft-repeated coincidences of running against startling prototypes of “Pickwick” and “Winkle” in various phases, all published years before the lively invention of “Boz” evolved the more familiar “Pickwick Club,” and furnished to these conventional figments—“a local habitation and a name.”

It has been shown that Mr. Edward Chapman was the partner with whom Seymour made his arrangements in an apparently loose fashion, and without any written agreement it seems; how easily these preliminary verbal stipulations on the part of the artist were overlooked, forgotten, or ignored, can be understood when it is explained that it was Mr. William Hall, the junior partner, to whose offices were entrusted those overtures to the writer inaugurating arrangements which led to the “Pickwick Papers” flowing from Dickens’s pen; although his original commission amounted to little more than “a piece of literary drudgery, which was to consist in illustrating certain illustrations that were to be executed by an artist of much popularity, a combination then in favour.” Mr. Hall was possibly unencumbered with provisos laid down by the designer, who first started into

motion this undertaking, which was to produce such unexampled results. Evidently Mr. Hall made no consistent stand for the principles involved in the original verbal engagement with Seymour; from this point the artist's part of the performance became subordinate, and, so far, of merely secondary consideration, according to the statements of the publishers and author.

When, thirteen years subsequently, Edward Chapman, at Dickens's request, committed to paper his recollections of the preliminary arrangements made by the publishing firm with both contracting parties, the partner, who had, in the first instance, carried the proposal to Dickens, was deceased; it was consequently left for Mr. Chapman to relate (in 1849) his impressions upon the nature of the contract between the firm and the young author, as a supplement to the account already given of his own share in the preceding agreement with the artist:—"There was no agreement about 'PICKWICK,' except a verbal one. Each number was to consist of a sheet and a half, for which we were to pay fifteen guineas, and we paid him for the first two numbers at once, as he required the money to go and get married with. We were also to pay more according to the sale, and I think 'PICKWICK' altogether cost us three thousand pounds."

Mr. John Forster, who, as Dickens's adviser in literary and business matters, had very good reason to be informed upon the true facts, has seen fit to qualify the above statement:—"Adjustment to the sale would have cost four times as much, and of the actual payments I have myself no note; but, as far as my memory serves, they are overstated by Mr. Chapman. My impression is, that, above and beyond the first sum due for each of the twenty numbers (making no allowance for their extension after the first to thirty-two pages), successive cheques were given, as the work went steadily on to the enormous sale it reached, which brought up the sum received to two thousand five hundred pounds. I had however always pressed so strongly the importance to

him of some share in the copyright that this at last was conceded in a properly executed deed,<sup>1</sup> though five years were to elapse before the right should accrue; and it was only yielded as part consideration for a further agreement entered into at the same date (the 19th of November, 1837), whereby Dickens engaged to 'write a new work, the title whereof shall be determined by him, of a similar character and of the same extent as "THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB."' The name of this new book, as all the world knows, was the 'Life and Adventures of Nicholas Nickleby.'

While considering the payments made by the firm as respects the original cost of producing "PICKWICK," this is the proper place to say a word concerning poor Seymour's bad bargain; no one will discredit the assertion subsequently made by his family, that the artist had ample cause to regret "having committed his favourite design to the parties who took it in hand":—"It has been recently asserted," it was written, "that Seymour received £5 for each drawing, and relinquished all further concern in the work; but we are able to state positively that the sum which he received on account was only £1 15s. for each drawing, and he never relinquished the entire right which he had to his designs. It should here be noted that the illustrations which adorn the new editions of 'PICKWICK' are not identically those which Seymour etched." These happen, in respect to one set of plates, to be excellent copies by "PHIZ." On the same authority the plate—doubly tragic of "The Stroller's Tale"—which Seymour handed to Dickens on their Sunday evening's inter-

<sup>1</sup> This original deed, which is a landmark in literary history, and the first written agreement as regards the author's interest in "PICKWICK," is now in the possession of Mr. William Wright of Paris; this interesting document was by the liberality of the present proprietor allowed to be exhibited, with a portion of that gentleman's enviable and unique collection of "Dickensiana," at the popular "Victorian Era Exhibition" of 1897, held at Earl's Court. The "PICKWICK" agreement necessarily proved one of the most attractive memorials in the Section allotted to "Art and Letters, Literary and Illustrative," as organised by the present writer at the "Jubilee Exhibition" in question.



view at Furnival's Inn, some fortnight before the rash act of April 20th, 1836, which terminated that unhappy artist's career, "was done gratis."

#### SEYMOUR'S ILLUSTRATIONS

The fact that Seymour retained the greater part of his sketches for the work in question, together with the designs executed for two further illustrations, supports the family tradition; the drawings long remained in the possession of the artist's relatives, and were purchased so lately as 1889 for a very large consideration as described later on, by Mr. Augustin Daly, of New York and Daly's Theatre, London, by whose obliging generosity we are enabled to reproduce these interesting memorials in *facsimile*.

It is noteworthy that the last design (unpublished) goes farther into the progress of "Pickwick" than the author himself has mentioned, for "The Pickwickians in Wardle's Kitchen" illustrates the episode given on page 50 of the original issue, described as actually unwritten at the time of Seymour's decease, according to Dickens's familiar "personal statement." The illustrations on the wrapper, foreshadowing as they do those Cockney sporting adventures originally intended to be developed with the progressive stages of the work—the various phases of shooting, fishing, archery, &c.,—certainly emanated solely from Seymour, and the author, after the artist's death, pursued his own proper course, judiciously taking no further heed of the "Nimrod Club" programme thus pictorially advertised on the covers, and thenceforward completely ignored by the writer, it must be acknowledged with discretion, for Dickens—"as he confessed, being no sportsman"—was not the man to "cram" for subjects which did not directly appeal to his own sympathies, although, in the first two numbers of "PICKWICK" he made concessions—perhaps to the detriment of the narrative,—in endeavouring to accommodate his hand to the sporting requirements of the illustrations.



The familiar picture of the Club, intended by Seymour as the frontispiece of Part I, bears every evidence of being, according to the artist's assertion, the opening tableau, exploiting at one glance his own views of the machinery of the "Nimrod Club"; the situation there portrayed has practically been turned inside out by the author to fit his purpose.

Seymour's idea, as his frontispiece exhibits, exclusively centred round a sporting club, and nothing less; his *dramatis personæ*, as may be seen, are introduced in full conclave; the revered founder of the association is pictured addressing his co-disciples; while the surroundings, as was Seymour's *forte*, are designed to enforce the story. The scene would appear the meeting-room of a casual hostelry, but is evidently the city headquarters of the Club, "The George and Vulture," for, in the place of honour, in the centre of the wall, is the portrait of the eminent founder. All the pictures are devised to testify unmistakably to the exclusively sporting tastes and pursuits of the members assembled; there is a full-length portrait of Mr. Winkle with a fowling-piece in his hand; a smaller version of a similar sportsman smoking a cigar, with his gun on his shoulder; the portrait of a favourite hunter; a gentleman holding a fishing-rod, in an amended version apparently altered into a coachman, with his capes and whip; a panoramic view of "Foxhunting," with its companion "A Run with the Stag Hounds"; and there is a stag's head with antlers arranged upon the valence of the cornice. Moreover, the members have met after a "field day" or "outing"; there are the accessories of a gun, game-bag, bait-box, a can, fishing-rods, and like paraphernalia conspicuously grouped in the foreground, as having been recently in use, and laid aside for a "social glass." Winkle is displayed wearing his pronounced sporting get up; and a particularly characteristic and game-looking bulldog is seen under the table.

Everything indicated the machinery appropriate for a "Nimrod Club," the members of which were to be further

exhibited in all sorts of adventures connected with their favourite pursuits, as foreshadowed on the wrapper;—a line consistently followed up by the artist in his subsequent pictures. Witness "The Sagacious Dog" plate, a typical Seymour cut; as, for that matter, is "The Pugnacious Cabman," with the artist's picturesque dustman, pieman, sweeper-boy, &c., street-types repeated *ad infinitum* amongst "Seymour's Sketches"; "The Ball-room Staircase," in the same series, no less a favourite situation with the artist, as is "The Review"; while the episode of Winkle with his tall quadruped, "The Refractory Steed," had evidently been designed for the sporting sketches. Finding the "machinery," as projected by Seymour, conventional and clumsy, the writer, although later much given to similar expedients by his own choice, adopted something else, and at once discarding the stories so transparently told by the ultra-sporting surroundings and accessory "properties" of the opening tableau of "Mr. Pickwick addressing the Club," elected to introduce his actors, and the motives for the future action of the piece, in a burlesque, by way of prologue, upon the transactions of certain would-be learned societies; a parody, it was hinted, intended to ridicule the proceedings of the "British and Foreign Institution," or some kindred association of the day, with its corresponding societies, and multiplicity of meaningless qualifications, expressed by long strings of initials appended to the names of members; altogether dissociated from the scheme of a sporting Club.

All this somewhat forced pleasantry was quickly relinquished for a happier medium; "Boz's" true genius contrived its congenial opening, and henceforward there was nothing but approval for the sprightly young writer who had arrived to carry all before him, with buoyant high spirits which seemed infectious, and with a native ease and facility hitherto unexampled.

## THE AUTHOR'S VERSION

In his all-felicitous prefaces to respective editions of "THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB," the gifted author has characteristically recorded his recollections of the origin of his association with that world-famed work. It was in his preface to the first cheap edition, pioneer of the cheap press, given to the public in 1847, that Charles Dickens unfolded the now familiar story of how "PICKWICK" originated as concerned his personal connection therewith:—

"I was a young man of three-and-twenty when the present publishers, attracted by some pieces I was at that time writing in the 'Morning Chronicle' newspaper" [As added, in later prefaces, "or had just written in the old 'Monthly Magazine'"]<sup>1</sup> "waited upon me to propose a something that should be published in shilling numbers—then only known to me, or I believe to any one else, by a dim recollection of certain interminable novels in that form, which used, some five-and-twenty years ago, to be carried about the country by peddlars, and over some of which I remember to have shed innumerable tears before I served my apprenticeship to life."<sup>2</sup>

"When I opened my door in Furnival's Inn to the managing partner who represented the firm, I recognised in him the person from whose hands I had bought, two or three years previously, and whom I had never seen before or since, my first copy of the Magazine in which my first effusion"—["A paper in the 'Sketches,' called 'MR. MINNS AND HIS COUSIN,'" added in later prefaces] "dropped stealthily one evening at twilight, with fear and trembling, into a dark letter-box, in a dark office, up a dark court in Fleet Street—

<sup>1</sup> "Sketches by Boz" appeared in the "Evening Chronicle"; while, according to Chapman, the publishers came about the "Library of Fiction."

<sup>2</sup> It is a coincidence that "Boz" was unacquainted with the diffuse suites of publications already referred to, all issued in shilling monthly parts, such, for instance, as the "Life in London." It was aggressively asserted by the editor thereof, Pierce Egan, to wit, that Dickens had followed his lead.

appeared in all the glory of print ; on which occasion, by-the-bye—how well I recollect it !—I walked down to Westminster Hall, and turned into it for half-an-hour ; because my eyes were so dimmed with joy and pride that they could not bear the street, and were not fit to be seen there. I told my visitor of the coincidence, which we both hailed as a good omen ; and so fell to business.

"The idea propounded to me was that the monthly something should be a vehicle for certain plates to be executed by Mr. SEYMOUR, and there was a notion, either on the part of that admirable humorous artist, or of my visitor (I forget which), that a 'NIMROD CLUB,' the members of which were to go out shooting, fishing, and so forth, and getting themselves into difficulties through their want of dexterity, would be the best means of introducing these.

"I objected, on consideration, that although born and partly bred in the country, I was no great sportsman, except in regard of all kinds of locomotion ; that the idea was not novel, and had already been much used ; that it would be infinitely better for the plates to arise naturally out of the text,<sup>1</sup> and that I should like to take my own way, with a freer range of English scenes and people, and was afraid I should ultimately do so in any case, whatever course I might prescribe to myself at starting.

"My views being deferred to, I thought of Mr. PICKWICK, and wrote the first number, from the proof sheets of which Mr. SEYMOUR made his drawing of the Club and that happy portrait of its founder, by which he is always recognised, and which may be said to have made him a reality. I connected Mr. PICKWICK with a Club because of the original suggestion, and I put in Mr. Winkle expressly for the use of Mr. SEYMOUR. We started with a number of twenty-four pages instead of thirty-two, and four illustrations in lieu of a couple. Mr. SEYMOUR's sudden and lamented death before

<sup>1</sup> This natural course was certainly an easement for the writer, but under the circumstances of the case it was hard upon the projector of the series, who had already prepared certain sketches.



the second number was published brought about a quick decision upon a point already in agitation; the number became one of thirty-two pages with two illustrations, and remained so to the end."

In his "Preface" to the original edition, Dickens has thought proper to explain "that the machinery of the Club, proving cumbrous in the management, was gradually abandoned as the work progressed":—

"Deferring to the judgment of others in the outset of the undertaking," the youthful author "adopted the machinery of the Club, which was suggested as that best adapted to his purpose; but finding that it tended rather to his embarrassment than otherwise, he gradually abandoned it, considering it a matter of very little importance to the work whether strictly epic justice were awarded to the Club or not."

It will be gathered from these statements that the at-that-time almost unknown young writer calmly asserted his independence; from the very start relegating the well-known and leading artist, who had first propounded the scheme, to a subordinate position, which he had no intention of accepting for his part. The history is continued from the printed documents, which lucidly illustrate the course of the author and his associations with "PICKWICK" from this time forward. Possibly the most interesting of these, and certainly the most characteristic of Dickens's earnest, resolute nature, is his letter, communicating the news of the important overtures made to him, as already described, and conveying to Miss Kate Hogarth, his betrothed, the first consequences of the responsibilities entailed by his new venture:—

"MY DEAREST KATE,—

"FURNIVAL'S INN.

"The House is up,<sup>1</sup> but I am very sorry to say I must stay at home. I have had a visit from the publishers this

<sup>1</sup> Dickens was at that time engaged in the Gallery of the House of Commons as a parliamentary reporter on the "Morning Chronicle," as was Mr. George Hogarth, his future father-in-law. It was in the "Evening Chronicle," an offshoot of the same journal, that "Boz's" "Sketches" made their earliest appearance.



morning, and the story<sup>1</sup> cannot be any longer delayed; it must be done to-morrow. As there are more important considerations than the mere payment for the story involved too, I must exercise a little self-denial and set to work.

"They (Chapman and Hall) have made me an offer of fourteen pounds a month to write and edit a new publication they contemplate, entirely by myself, to be published monthly, and each number to contain four woodcuts. I am to make my estimate and calculations, and to give them a decisive answer on Friday morning. The work will be no joke, but the emolument is too tempting to resist."

The arrangement was shortly concluded; Dickens's early friend, Mr. James Grant, who had taken over the editorship of the "Monthly Magazine," to which "Boz" had furnished "Mrs Joseph Porter" and other "Sketches" of the "Boz" series, applied to him to continue his contributions; the young writer in reply communicated two important items in his career—that he was very shortly going to be married, and he had just concluded his arrangement with Messrs. Chapman and Hall for an important monthly serial, and that as regarded the "Monthly," he would be obliged "to raise his terms to eight guineas a sheet, or ten shillings a page."

The appearance of "PICKWICK" was heralded by a characteristic announcement, given *in extenso* on the wrapper of No. 1 of the "Library of Fiction," the part containing "Boz's" spirited sketch of "The Tuggs's at Ramsgate," with Seymour's two admirable illustrations; the latter as instances of the artist's earliest association with Dickens, and as conclusively proving how happily it was in the power of that gifted designer to enhance the interest of "Boz's" fictions by the force of his sympathetic pictorial art, have been reproduced in the Appendix to the present volume. It is interesting to note how thoroughly the artist has appreciated the true character-

<sup>1</sup> The story thus alluded to was probably Dickens's first contribution, "The Tuggs's at Ramsgate," written for the opening number of Chapman and Hall's new serial, the "Library of Fiction."

istics of the author he was invited to illustrate; "Boz's" humour is not burlesqued.

On the 26th of March, 1836, the coming publication was thus advertised in "The Times":—

#### THE PICKWICK PAPERS

"On the thirty-first of March will be published, to be continued monthly, price 1s., the first number of THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB, containing a faithful record of the perambulations, perils, travels, adventures, and sporting transactions of the corresponding members. Edited by 'Boz.' Each monthly part embellished with four illustrations by Seymour. Chapman and Hall, 186, Strand, and all booksellers."

The same day was announced the first part of the "Library of Fiction."

From the advertisement inserted in this serial, it will be recognised that while adhering to Cockneyfied humours and traditions,—which were, at the time of "Sketches by Boz," congenially in Dickens's walk,—the author had evidently put in the line "Sporting Transactions of the Corresponding Members" in deference to Seymour. Moreover, "Boz" had judiciously made up his mind to substitute "peregrinations," in which he was a great expert, for "sporting incidents,"—which were outside his experiences; travelling adventures were pet hobbies of his, and these were to take the place of the artist's shooting and fishing episodes, subjects with which the writer was unfamiliar; being, as he stated at the start—"no great sportsman except in regard of all kinds of locomotion."

"Boz" had further chosen for similar reasons, and to consult his own convenience, in preference to the simpler time-honoured pretext of a "Nimrod Club,"—the cumbrous machinery (of which he quickly tired), intended as a burlesque on certain learned societies, a parody upon the transactions and proceedings of the British and Foreign Institute, or some pretentious Association of the day.

ORIGIN OF THE "PICKWICK CLUB"

*Original Announcement of The Pickwick Papers.*

NOW PUBLISHING,

TO BE COMPLETED IN ABOUT TWENTY MONTHLY NUMBERS,

PRICE ONE SHILLING EACH,

No. I. OF THE

**Posthumous Papers**

OF

**THE PICKWICK CLUB,**

CONTAINING A FAITHFUL RECORD OF THE

"PERAMBULATIONS, PERILS, TRAVELS, ADVENTURES,

AND

**Sporting Transactions**

OF THE CORRESPONDING MEMBERS,

WITH BIOGRAPHICAL NOTICES BY THE SECRETARY.

**EDITED BY "BOZ."**

AND EACH MONTHLY PART

EMBELLISHED WITH FOUR ILLUSTRATIONS

**BY SEYMOUR,**

---

"THE PICKWICK CLUB, so renowned in the annals of Huggin Lane, and so closely entwined with the thousand interesting associations connected with Lothbury and Cateaton Street, was founded in the year One Thousand Eight Hundred and Twenty-two, by Mr. Samuel Pickwick—the great traveller, whose fondness for the useful arts prompted his celebrated journey to Birmingham in the depth of winter; and whose

taste for the Beauties of Nature even led him to penetrate to the very borders of Wales in the height of summer.

“This remarkable man would appear to have infused a considerable portion of his restless and inquiring spirit into the breasts of other Members of the Club, and to have awakened in their minds the same insatiable thirst for Travel, which so eminently characterised his own. The whole surface of Middlesex, a part of Surrey, a portion of Essex, and several square miles of Kent, were in their turns examined, and reported on. In a rapid steamer, they smoothly navigated the placid Thames; and in an open boat, they fearlessly crossed the turbid Medway. High-roads and bye-roads, towns and villages, public conveyances and their passengers, first-rate inns and roadside public-houses, races, fairs, regattas, elections, meetings, market-days—all the scenes that can possibly occur to enliven a country place, and at which different traits of character may be observed, and recognised, were alike visited and beheld by the ardent Pickwick, and his enthusiastic followers.

“The Pickwick Travels, the Pickwick Diary, the Pickwick Correspondence—in short the whole of the Pickwick Papers, were carefully preserved and duly registered by the Secretary, from time to time, in the voluminous Transactions of the Pickwick Club. These Transactions have been purchased from the patriotic Secretary, at an immense expense, and placed in the hands of “Boz,” the author of *Sketches Illustrative of Every Day Life, and Every Day People*—a gentleman whom the publishers consider highly qualified for the task of arranging these important documents, and placing them before the public in an attractive form. He is at present deeply immersed in his arduous labours, the first fruits of which appeared on the 31st of March.

“SEYMOUR has devoted himself, heart and graver, to the task of illustrating the beauties of PICKWICK. It was reserved to Gibbon to paint, in colours that will never fade, the Decline and Fall of the Roman Empire—to Hume to chronicle the



strife and turmoil of the two proud Houses that divided England against herself—to Napier to pen in burning words, the History of the War in the Peninsula;—the deeds and actions of the gifted PICKWICK yet remain for 'Boz' and SEYMOUR to hand down to posterity.

"From the present appearance of these important documents and the probable extent of the selections from them, it is presumed that the series will be completed in about twenty numbers."

#### FIRST NUMBER OF "PICKWICK" PUBLISHED

The first number of "Pickwick," announced for the 31st of March, 1836, appeared on the 1st of April; this was probably the most eventful incident in Dickens's career, with the exception of the more domestic episode, which immediately followed the issue of No. 1 of the "Pickwick Papers," on the 2nd of April, when the young author was married to Catherine, eldest daughter of Mr. George Hogarth, his fellow-worker on the "Chronicle." "The honeymoon," writes Forster, "was passed in the neighbourhood to which at all times of interest in his life he turned with a strange recurring fondness—the quiet little village of Chalk, on the road between Gravesend and Rochester."

Passing brief was the honeymoon, for No. 2 of the "Pickwick Papers" was under way; the aspiring "Boz" was back at Furnival's Inn, and sending Seymour a letter,<sup>1</sup> which in terms—conveyed in a considerate manner—proved that, although the artist, as he had possibly anticipated, was not allowed a hand over his bantling, the writer assuming absolute authority over his own proper kingdom—the letter-press,—was, by easy stages, invading the artist's little province,

<sup>1</sup> The letter in question passed from the Seymour family, with the extended series of original drawings designed for the "Nimrod Club" and two unpublished designs, into the possession of Mr. Augustin Daly. The letter had been published several times before its sale at Sotheby's, 14th of June, 1889 (subsequently described, *see page 53*).



and asserting a control over the illustrations to the consternation of the designer:—

“MY DEAR SIR,

“I had intended to write you to say how much gratified I feel by the pains you have bestowed on our mutual friend, Mr. Pickwick, and how much the result of your labours has surpassed my expectations. I am happy to be able to congratulate you, the publishers, and myself on the success of the undertaking, which appears to have been most complete.

I have now another reason for troubling you. It is this. I am extremely anxious about ‘The Stroller’s Tale,’ the more especially as many literary friends, on whose judgment I place great reliance, think it will create considerable sensation. I have seen your designs for an etching to accompany it. I think it extremely good, but still is not quite my idea; and as I feel so very solicitous to have it as complete as possible, I shall feel personally obliged if you will make another drawing. It will give me great pleasure to see you, as well as the drawing, when it is completed. With this view I have asked Chapman and Hall to take a glass of grog with me on Sunday evening (the only night I am disengaged), when I hope you will be able to look in.

“The alteration I want I will endeavour to explain. I think the woman should be younger—the dismal man decidedly should, and he should be less miserable in appearance. To communicate an interest to the plate his whole appearance should express more sympathy and solicitude; and while I represented the sick man as emaciated and dying, I should not make him too repulsive. The furniture of the room you have depicted *admirably*. I have ventured to make these suggestions, feeling assured that you will consider them in the spirit in which I submit them to your judgment. I shall be happy to hear from you that I may expect to see you on Sunday evening.

“Dear Sir, very truly Yours,

“CHARLES DICKENS.”

## ROBERT SEYMOUR'S SAD ENDING

Dickens has alluded to the circumstances of this interview, Chapman and Hall are not mentioned, and were evidently absent, but Mrs. Dickens and the author's brother Frederick Dickens were present. Dickens averred that at the time only twenty-four pages of "Pickwick" were published, as all the world knows; and that assuredly not forty-eight pages of "Pickwick" were written, and that, at this, their only interview, Seymour "certainly offered no suggestion whatever."

Before the interview, Seymour had made a new drawing embodying the suggestions offered in Dickens's letter. This slight sketch is given in the present work by the obliging permission of Mr. Augustin Daly, who, as related, purchased the very interesting "Pickwick" sketches which had been treasured by the Seymour family; the amended sketch was also etched upon steel in readiness for the coming appearance of the second number of the "Pickwick Papers," although another design, "The Pickwickians in Wardle's Kitchen," a spirited study for the fourth plate intended to embellish page 50 of the second part, and also in the possession of Mr. Augustin Daly, proves that Seymour had proceeded farther in his task than the foregoing implies; there is no direct evidence to attest the fact, beyond surmise, that this etching was ever commenced; the illustrations for convenience in printing are etched in pairs on an undivided plate; the steel of "The Stroller's Tale" has been cut, so that it is obvious that Seymour never finished, even if he commenced, the execution on steel of this fourth plate for the embellishment of page 50 of Part II. of the "Pickwick Papers." This most interesting drawing, reproduced in *facsimile*, is now for the first time included among the "Pickwick" illustrations, a signal privilege for which we are indebted to the kindly liberality of Mr. Augustin Daly.

The results of Seymour's interview with Dickens were truly deplorable :—

“What other cause of irritation arose we cannot say, but Seymour returned home very discontented; he did nothing for ‘Pickwick’ from that time, and destroyed nearly all his correspondence relating to the circumstance.”

On the 20th of April, 1836, Seymour was discovered to have committed suicide. This rash act had been carried out with deliberation in a summer-house in the back garden of his residence at Islington, where the artist was in the habit of retiring; possibly it was his practice to carry on his work there. Seymour had attached a string to the trigger of a fowling-piece, placed the muzzle to his head, released the trigger, and thus shot himself dead.

In the account already mentioned as emanating from the Seymour family, the writer has set down :—“It is not our wish to connect that event in an invidious manner with the ‘Pickwick’ vexation. Seymour was greatly overworked; his energies were taxed to the utmost to supply the many works which his ever-increasing popularity brought to him, and the effect of such increasing labour is well known. He had not the slightest pecuniary embarrassment; although the Portuguese and Spanish bonds in which he had invested money suffered a slight depreciation, they exhibited no alarming aspect during his lifetime. He was quite happy in his domestic affairs, very fond of his family, and naturally of a very cheerful disposition.”

Dickens has related that his brother Frederick came knocking at his bedroom door before he and his wife were up, to tell them with horror that it was in the papers that Seymour had shot himself.

Various and rash were the statements in these papers; one of the journals of the day contained the following mixture of fact and falsehood :—“Poor Seymour the caricaturist, with all his relish for fun and quick perception of the humorous, was subject to dreadful fits of despondency, in one

of which he committed suicide. The contrast is strange, but not inexplicable—nor, indeed, so strange as may appear, since literary biography affords abundant proof of such conditions. He was undoubtedly a man of considerable talent, and his premature loss is greatly to be deplored."

The family account completely contradicts the assumption that the unfortunate artist was constitutionally a melancholic being:—"There is no foundation for the assertion that he was subject to fits of despondency; on the contrary, Seymour was a man of the most equable and cheerful disposition, although at the same time nervous and sensitive. His cheerfulness and merriment in society had nothing of a boisterous character, but, with a most remarkable perception of the humorous, he had a taste for more sedate pleasures and for music, frequently humming some favourite air while drawing. Although his professional avocations obliged him often to visit the busy scenes of life, it did not diminish his relish of domestic enjoyment, and, in fact, the multitude of his engagements left him but little time for any other society than that of his family. He was naturally of a very benevolent disposition, and many are the instances which might be here recorded of his good-natured actions to strangers as well as relatives.

"Driving was a favourite diversion, and it was his custom during the summer to drive down to Datchet, near Windsor, and enjoy several days in fishing, sketching, and making excursions. He was also very partial to theatrical amusements, and seldom failed to visit the theatre when any good piece came out. Although there was not that excessive hilarity in Seymour's composition which the character of his works might seem to imply, there was a general adaptability for enjoyment, which went far to justify the opinion expressed of him after his death. 'We should have quoted Seymour's name if we had been asked to select a man of all others with the lightest heart, upon whom the world and its cares made but small and brief impression, and who would



have passed through life with a natural gaiety which shook off sorrow as the swan does the rain-drops from his wings.'—*Art Union*."

Here indeed was a catastrophe of the most disheartening character, and the fortunes of "Pickwick," before the second number could appear, were in evident jeopardy. A sympathetic address, dated 27th of April, 1836, accompanied the second part of "Pickwick":—

"Before this number reaches the hands of our readers, they will have become acquainted with the melancholy death of MR. SEYMOUR, under circumstances of a very distressing nature. Some time must elapse before the void which the deceased gentleman has left in his profession can be filled up; the blank his death has occasioned in the society which his amiable nature won, and his talents adorned, we can hardly hope to see supplied.

"We do not allude to this distressing event in the vain hope of adding, by any eulogium of ours, to the respect in which the late Mr. Seymour's memory is held by all who ever knew him. Some apology is due to our readers for the appearance of the present number with only three plates. When we state that they comprise Mr. Seymour's last efforts, and that on one of them, in particular (the embellishment to 'The Stroller's Tale'), he was engaged up to a late hour of the night preceding his death, we feel confident that the excuse will be deemed a sufficient one.

"Arrangements are in progress which will enable us to present the ensuing numbers of the 'Pickwick Papers' on an improved plan, which, we trust, will give entire satisfaction to our numerous readers."

With Part III. of "Pickwick," issued 30th of May, 1836, a further "Address from the Publishers" was appended, explaining to readers further plans for the continuance of the work:—

"We announced in our last that the ensuing Numbers of the 'Pickwick Papers' would appear in an improved form,



and we now beg to call the attention of our readers to the fulfilment of our promise.

"Acting on a suggestion which has been made to them from various influential quarters, the Publishers have determined to increase the quantity of Letter-press in every monthly part, and to diminish the number of Plates. It will be seen that the present number contains eight additional pages of closely-printed matter, and two engravings on steel, from designs by Mr. Buss—a gentleman already well known to the public as a very humorous and talented artist.

"This alteration in the plan of the work entails upon the Publishers a considerable expense, which nothing but a large circulation would justify them in incurring. They are happy to have it in their power to state that the rapid sale of the two first numbers, and the daily-increasing demand for this Periodical, enables them to acknowledge the patronage of the Public, in the way which they hope will be deemed most acceptable."

"THE GEORGE AND VULTURE" COPY OF "PICKWICK," WITH  
CONTEMPORARY NOTES

The writer by good fortune has alighted upon a noteworthy curiosity amongst Dickens memorials—the particular copy of "PICKWICK" (1837) originally subscribed for by the members of a Club whose actual meeting-place and headquarters was the very identical and veritable "George and Vulture," the reputed city rendezvous of the famous "Pickwick Club" itself. The interest of this copy—which is now appropriately deposited in the Library of the British Museum—is vastly increased, beyond the striking coincidence connected with its early history, by having been made by its owner (who has set down in Pickwickian form the facts under which this particular copy came into his possession) the repository for ample contemporary notes upon the circumstances attending its original appearance.

*“George and Vulture*

“At a meeting of the Circulating Book Society, held 30th March, 1837, W. Hamilton, Esq., in the chair; Mr. J. R. Robinson, Secretary.

“Mr. Buckham proposed that the ‘PICKWICK PAPERS,’ now in course of publication, be taken in for circulation.

“The motion was opposed by Messrs. Musket and Beckwith, who considered the work vulgar.

“The motion was carried with the amendment, that the work, when complete, be obtained and circulated as one volume.”

*“George and Vulture*

“At a meeting of the above Society, held on the 11th April, 1838, E. H. Jones, Esq., in the chair; Mr. Buckham, Secretary; the books which had gone through the Society during the preceding year were sold by auction amongst the Members.

“The ‘PICKWICK PAPERS’ were put up at the usual rate, *viz.* one-third of the publishing price, in this case seven shillings, when a competition took place between Messrs. Keill and Buckham, to the latter of whom the volume was ultimately knocked down at 13s. 6d.

“This is the volume so purchased.

“J. BUCKHAM.”

“Considering, as I do, this singular and original work not only entitled by its merits to rank with the classics of England, but as the commencement of an era in literature, as well as the first of an entirely new style of writing, I thought it desirable at the time of its publication to illustrate my copy with a few notes, historical and explanatory, comprising such information as might be very easily picked up at the time, but would become every day more difficult to obtain as time advanced; in effect, a few memoranda regard-

ing its appearance before the public. The slightest contemporary notice of such a work, I thought, must be interesting in future times; for it struck me as a work entitled to rank with the immortal novel of Cervantes, conceived in the self-same spirit, and coming nearer to it in genius than anything given to the world since the appearance of 'Don Quixote.'

"Indeed, the evidently unintentional resemblance between the character of Mr. Pickwick and that of the Knight of La Mancha must strike the most superficial reader. . . . Such were my sentiments, hastily noted in 1837, and such they remain, after a lapse of nearly twelve years, in 1849. Public opinion has now stamped the work with its proper value.

"Unfortunately, much that I contemplated was never carried into effect; and of what was done only a few scattered notes have been preserved. These I now reduce to form, along with such observations as may at the present time suggest themselves.

"With regard to the manner in which this individual volume was procured, as detailed in the two minutes upon the preceding folio, it is detailed as giving a slight additional value to the volume, from the circumstance that the meetings of our Book Society there mentioned were, it will be perceived, held—as indeed they had been held for many years without variation—at the *GEORGE AND VULTURE*, the tavern patronised by Mr. Pickwick and his friends, and where they still continue to be held. The book sale took place in a large room on the first-floor, probably the same which the author had in view when describing the meetings of the *PICKWICK CLUB*. This latter consideration gave a sort of interest and individuality, made me desirous of possessing that rather than any other; and if any future possessor is at all influenced by the association of ideas, it may give a little additional interest in his eyes beyond its mere price.

"Should this be you, reader, accept my best wishes.

"VALETE."

“The next scrap which I find between the leaves of the volume I subjoin; it is—

*“A Note of Publication.”*

“The PICKWICK PAPERS were originally published in twenty monthly numbers at one shilling each; a specimen of the wrapper in which they were done up, bearing an excellent woodcut by Seymour, is inserted at the beginning and end of the work.

“At first the work excited comparatively little attention, nor was it till the first two or three numbers were before the public that it became decidedly popular,—but gradually the interest rose as the work advanced till it reached a most unprecedented height—it amounted to a mania. Indeed, it may be said to have formed a new era in imaginative writing; it was in every one’s hands, and formed the subject of conversation everywhere. The interest it excited can only be compared with that excited by the ‘Waverley Novels.’ Yet there were not wanting those who condemned this, and indeed, all the other publications by ‘Boz’ as vulgar, and fit only for the kitchen; these belong to a particular class of society.

“The first number of the work appeared on the last day of March, 1836. It was described as ‘edited by Boz’—the only name by which Dickens was yet known to the public, and under which he had recently published his unequalled ‘Sketches.’ The monthly issue continued uninterrupted till, I think, May, 1837, when No. XV., which was due that month, not appearing, a variety of rumours were circulated, which only tended to show the extraordinary interest felt by the public in the unknown author. They were, of course, of the most contradictory nature, both regarding the work and its author, whose name, as I have said, had never yet been publicly announced, although both his name and whereabouts were most eagerly inquired after. Up to the present time an opinion had been very prevalent that it was impossible that



such a work, so varied, so extensive, and yet so true in its observations, could be the production of any single individual. That it was the joint production of an association, the different members of which transmitted their various ideas and observations to one of their number, whose province it was to reduce them to a connected form, and that this member was, and had for many years been, a prisoner in the King's Bench.

"The non-appearance of No. XV. gave rise to new conjectures, the most generally received of which—and the one nearest the truth—was that the author was a young gentleman of about eighteen years of age, named Dickens, a Catholic, and bred to the bar;—to this it was added that his health was so impaired by his literary exertions that there was not the slightest chance of his ever producing another number, as indeed may be seen in the address published with No. XV. and appended to this volume.<sup>1</sup>

"From this time the work continued without interruption till completed by the publication of Nos. XIX. and XX. together in October, 1837.

"As the work advanced towards completion numerous sets of illustrations by different artists made their appearance, but none of them, in my estimation, possessed any very high degree of artistic merit; by far the best was a series of lithographic sketches, consisting of heads, figures, and groups, by Alfred Crowquill (Forrester), published by Ackermann, though all exhibited more or less appreciation of the humour of the writer. Upon the back of the wrapper (to

<sup>1</sup> The Dickens "Address" in question, dated 30th of June, 1837, is printed at the end of these "GEORGE AND VULTURE Pickwick Notes"; it was issued anonymously as described, and appeared on the front of Chapman and Hall's four pages of advertisements; "*The Sketches of Young Ladies*," by "QUIZ," and illustrated by "PHIZ," being advertised on the back; facing this is a bold announcement of an entirely new work by "Boz"—undescribed, and as yet unchristened—the first number to appear 31st of March, 1838 (nine months ahead; later this followed as "Nicholas Nickleby"); and "Sketches by Boz," in twenty monthly numbers, price one shilling each part, embellished with two illustrations by GEORGE CRUIKSHANK, the first number to appear on the 1st of November, 1837.

No. XV.) at the beginning of this volume will be found some notices of one of these productions, that from the 'Chronicle' is simply stark, staring nonsense; the prints are in my possession, and though they show some merit and a considerable degree of invention, the figures are nevertheless stiff, wooden, and lifeless.<sup>1</sup>

"This series I selected as one of the best, and I would have bound it up with the volume, but the fear of increasing its size deterred me, and caused me to exclude several other matters which might have been of interest.

"These were engraved by ONWHYN, who has since been extensively employed in illustrating the periodical literature of the day.

"I wish to add a few observations regarding the prints which are actually found in the work and originally appertained to it; they are, I think, forty-three in number. Such was the unexampled demand for the work in its monthly form, that, by the time the issue was completed, the plates from which the first impressions were obtained were worn out. It became necessary to re-engrave the designs to supply impressions for the work in its complete state. The impressions in this volume are these last; they differ considerably from the originals, and a comparison might be interesting, but I have been deterred from inserting impressions of the first plates, which I succeeded in procuring, by the consideration already mentioned.

"When the work was started, the late talented and lamented SEYMOUR was entrusted with the artistic department. SEYMOUR in his own particular line, I mean in humorous subjects connected with sporting and the like, came nearer to the artist of the age, GEORGE CRUIKSHANK, than any other artist whatever, then or now living, and was peculiarly qualified by the peculiar bent of his genius to do justice to the work now under consideration.

<sup>1</sup> See "Press Notices" to "Samuel Weller" and Thomas Onwhyn series, page 372.

"To Seymour alone belongs the merit of having embodied the principal characters in this work as we now have them, to the seizure of and faithfully carrying out of his idea, is to be attributed the success of the artist who succeeded him, and who acquired at the time no small popularity, and, as subsequent events show, an extensive employment in works of a similar kind on the strength of the 'PICKWICK' etchings.

"The first two numbers of the work were all that Seymour illustrated; the first containing four and the second three etchings by him. The impressions in this volume are of course copies, but they are tolerably faithful ones, and have preserved the spirit of the originals. Before a third number could be issued, poor Seymour had died by his own hand. The 'Dying Clown' is said to have been almost the last work he was engaged upon. A single glance will show the superiority of the first seven over the succeeding prints. Upon the death of Seymour, Mr. Buss was engaged, but did not illustrate more than one number, viz. No. III.; for this he did two prints, 'The Cricketers,' and the 'Fat Boy with Mr. Tupman and Miss Wardle in the Arbour.' Upon the appearance of the work in its complete form, these two prints, which were of no great merit, were withdrawn, and two by 'PHIZ,' the artist who completed the illustration of the work, were substituted; they will be found at pages 73 and 76.<sup>1</sup>

"This artist is Mr. H. K. Browne, better known as 'PHIZ,' who now appeared before the public for the first time. That he was not a regularly trained artist the faulty drawing and strange composition of his productions will sufficiently demonstrate; nevertheless, with a success less sudden and rapid than that which he met with, he must inevitably have become a book-illustrator of much eminence and ability, but the sudden and constant demands upon his time subsequent to the publication of 'PICKWICK' proved to be of a more tempting as well as a more lucrative nature than mere hard study, conse-

<sup>1</sup> The original sketches by "PHIZ" are reproduced on pages 163 and 165 of the present work.

quently the defects incident to his original want of instruction and study have never been remedied to this day.

"He was, I have been informed, a picture cleaner who, having learned to etch for his own amusement, and shown considerable genius, was engaged to carry on this work, and he did it successfully, and this success,—owing chiefly to his having caught and carried out SEYMOUR's idea,—raised him at once to the rank of a popular illustrator, and had his subsequent productions borne out the promise of the present ones, he would have deserved it. But this his first work proved incomparably his best,—every succeeding work betrays more carelessness and less skill than its predecessor, and when he had advanced some little way into 'Nicholas Nickleby' his faults became too glaring to be overlooked. Valpy and myself took great interest in them; he was the first to perceive the want of sound bottom in the artist, I clung longer to hope, even against my internal convictions. Even in the 'Pickwick' prints a great falling off is observable as he proceeds, and it is to be regretted that ever since his progress has been in the same direction.

"How comes it, then, that being an unskilful artist—he is so extensively employed? I reply,—that,—although not a skilful artist, he has very considerable tact in seizing upon prominent points in the story, and exhibiting in a way more gratifying to the many—because more amusing—than would be the same scenes delineated by a more able and tasteful artist. He most undeniably possesses a vivid imagination, and at once catches the real view of the author, and conceives strongly in his own mind the position of the characters,—but here his merit ceases,—he attempts to commit his idea to paper and the result is—the caricature of caricature,—everything is extravagantly exaggerated—badly composed,—*chiaro-scuro* painful to the eye,—drawing perfectly monstrous, and individuality,—except in a few rare instances,—either altogether wanting, or ludicrously overcharged. On his perspective and proportion, I shall not say



one word. Thus is a really talented artist spoiled by sudden success ; he conceives but cannot execute his own conception. Nevertheless he now almost monopolises the illustration of the monthly serials, and his exertions appear to satisfy the purchasers of these works.

"This privilege is to a certain extent shared by two or three others. Crowquill, already mentioned, confines himself, if I mistake not, to drawing on the wood block, and his drawings are excellent. Leech and Onwhyn are more aspiring,—they rival 'PHIZ' in the etching department, and surpass him, if anything, in the execution, though in imaginative faculty they fall far short of him, but I do not think any of them are calculated to produce anything very great.

"Yet with these is frequently coupled the sacred name of Cruikshank!—to name Geo. Cruikshank in this category is simply blasphemy.

"Cruikshank is the Artist of the Age.

"With regard to the now boundless celebrity of 'Boz' I may well be excused saying a single word ; his reputation is not European it is indeed mundane.

"'Boz' is the AUTHOR OF THE AGE.

"His 'Sketches,' the present work, and his tale of 'Oliver Twist,'—commenced with 'Bentley's Miscellany' in 1837, have never been surpassed. The two latter especially are amongst our received Classics, and quoted as such by numerous authorities ; amongst others 'Oliver Twist' has had the distinction of being cited by the Lord Chief Justice from the bench, and scarcely a month passes in which 'The Times,' admitted to be the leading journal in Europe, does not draw illustrations of some position from one or other of his works. A word more would be superfluous."<sup>1</sup> [Incorporated 3 Feb. 1849, from Notes and Scraps.]

<sup>1</sup> It is unnecessary to say the Editor is not responsible for the opinions freely ventilated in the Notes to "THE GEORGE AND VULTURE 'PICKWICK,'" as described ; but, as examples of contemporary criticism, it may be felt that these expressions have an interest which time has enhanced.

## ADDRESS BY "BOZ"

Published with No. XV. of the "Pickwick Papers"

186 Strand. June 30, 1837

"The author is desirous to take the opportunity afforded him by his resumption of this work, to state once again what he thought had been stated sufficiently emphatically before, namely, that its publication was interrupted by a severe domestic affliction of no ordinary kind; that this was the sole cause of the non-appearance of the present number in the usual course; and that henceforth it will continue to be published with its accustomed regularity.

"However superfluous this second notice may appear to many, it is rendered necessary by various idle speculations and absurdities which have been industriously propagated during the past month; which have reached the author's ears from many quarters, and have pained him exceedingly. By one set of intimate acquaintances, especially well-informed, he has been killed outright; by another, driven mad; by a third, imprisoned for debt; by a fourth, sent per steamer to the United States; by a fifth, rendered incapable of any mental exertion for evermore;—by all, in short, represented as doing anything but seeking in a few weeks retirement the restoration of that cheerfulness and peace of which a said bereavement had temporarily deprived him."

## ROBERT SEYMOUR

### SEYMOUR'S ORIGINAL DESIGNS FOR "PICKWICK"

PURCHASED BY MR. AUGUSTIN DALY, 1889

The original drawings by Robert Seymour, designs executed in pen and ink, and shaded in sepia—"Mr. Pickwick addressing the Club," "The Pugnacious Cabman," "Dr. Slammer's Defiance of Jingle," the altered version of "The Dying Clown" (a slighter sketch), and two important unpublished designs for later episodes in the "PICKWICK PAPERS"; an alternative version of "The Runaway Chaise," and "The Pickwickians in Wardle's Kitchen" (illustrating p. 50), together with Dickens's now historical letter to Robert Seymour, and a portrait in miniature of the artist by Taylor (drawn in pencil and shaded in Indian ink), long remained in possession of the Seymour family.

This interesting group of Seymour memorials, in a little scrap-book, somewhat unexpectedly appeared in an auction sale room. Offered in one lot, they were sold by Messrs. Sotheby, Wilkinson and Hodge, Wellington Street, 14th June, 1889.

The modest parcel excited warm interest and competition amongst well-recognised collectors of "Dickensiana."

Mr. John Dexter, an "expert" of wide experience in these matters, who compiled a valuable "Dickens Bibliography," 1879, upon the subject on which he is so proficient an authority, bid up the lot to £190. This was in an early stage of the contest.

The final struggle was between Mr. B. F. Stevens and Mr. Bernard Quaritch; as usual, the latter competitor carried the day at the astounding figure of £500. Curiosity was rife as to the destination of these interesting artistic relics; it was at first conjectured that Mr. William Wright, of Paris, was the bold purchaser, but it was afterwards whispered that Mr. Quaritch's client was a gentleman hailing from America, who is popularly respected on both sides of the Atlantic as a highly successful and enterprising public character, best known in the theatrical world for his brilliant managerial capabilities.

## LIST OF SEYMOUR'S ILLUSTRATIONS, 1836

DRAWING ON WOOD FOR THE PICTORIAL WRAPPER OF "THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB." ENGRAVED BY J. JACKSON ... .. 1

[N.B.—The original drawings by Robert Seymour (marked with three stars \* \* in the List) are the property of Mr. Augustin Daly, of "Daly's Theatres," New York and London. It is due to the obliging generosity of this munificent collector that we are enabled to reproduce *facsimile* versions of these most interesting sketches.]

## SEYMOUR'S ORIGINAL SKETCH OF THE PICKWICK CLUB.

* * (I) "MR. PICKWICK ADDRESSES THE CLUB." <i>Facsimile</i> ...	2
" " " " Etching ...	3
* * (II) "THE PUGNACIOUS CABMAN." <i>Facsimile</i> of Seymour's original drawing ...	4
" " " " Etching ...	5
(III) "THE SAGACIOUS DOG." Etching... ..	6
[The Sketch of this subject is apparently missing].	
* * (IV) "DR. SLAMMER'S DEFIANCE OF JINGLE." ( <i>Facsimile</i> of Seymour's original drawing, showing alteration made at Dickens's suggestion in the position of Dr. Slammer's arm) ... ..	7
"DR. SLAMMER'S DEFIANCE OF JINGLE." Etching ...	8
(V) "THE DYING CLOWN." The original drawing in Sepia, formerly in the possession of the publishers ... ..	9
* * "THE DYING CLOWN." Sketch of alternative version, the attitude of the "dismal man" altered at Dickens's suggestion ... ..	10
"THE DYING CLOWN." Etching ... ..	11
"THE DYING CLOWN." The second etching for the duplicate set of plates as executed by PHIZ after Seymour's engraving ... ..	12
(VI) "MR. PICKWICK IN CHASE OF HIS HAT." The original drawing in Sepia, formerly in the possession of the publishers ... ..	13
"MR. PICKWICK IN CHASE OF HIS HAT." Etching ...	14
(VII) "MR. WINKLE SOOTHES THE REFRACTORY STEED." The original drawing in Sepia, formerly in the possession of the publishers ... ..	15
"MR. WINKLE SOOTHES THE REFRACTORY STEED." Etching	16
* * "THE RUNAWAY CHAISE.—ADVENTURES ON THE ROAD TO MR. WARDLE'S MANOR FARM." Tupinan and Snodgrass thrown out. Unpublished design, illustrating Chap. IV. page 48 ... ..	17
* * "ARRIVAL AT MANOR FARM.—THE PICKWICKIANS IN MR. WARDLE'S KITCHEN." Unpublished design, illustrating Chap IV. page 50 ... ..	18





No. 1.]

[PRICE 1s.

THE  
POSTHUMOUS PAPERS

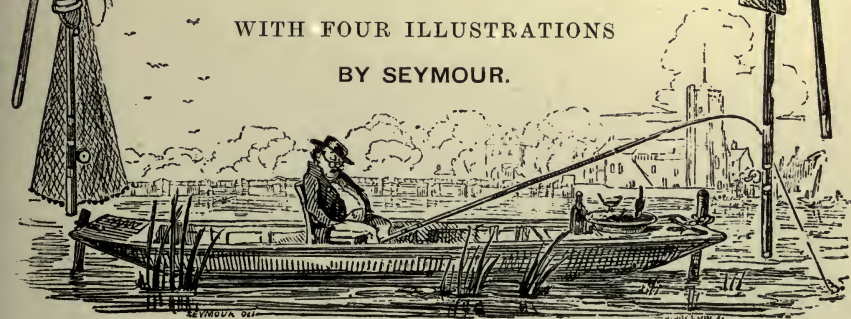
PICKWICK  
CLUB

CONTAINING A FAITHFUL RECORD OF THE  
PERAMBULATIONS, PERILS, TRAVELS, ADVENTURES  
AND  
Sporting Transactions  
OF THE CORRESPONDING MEMBERS.

EDITED BY "BOZ."

WITH FOUR ILLUSTRATIONS

BY SEYMOUR.



LONDON : CHAPMAN & HALL, 186, STRAND.

MDCCCLXXXVI.





Robert Seymour.

"MR. PICKWICK ADDRESSES THE CLUB."

*Facsimile of the original sketch, opening tableau of "The Pickwick Papers."*

In the possession of Mr. Augustin Daly, by whose obliging liberality the publishers have been enabled to offer this reproduction.







Robert Seymour.

"MR. PICKWICK ADDRESSES THE CLUB."

The first etching for "The Posthumous Papers of the Pickwick Club."

Part I. Issued 31st March, 1836.





Robert Seymour.

"THE PUGNACIOUS CABMAN.

*Facsimile of the original sketch.*

In the possession of Mr. Augustin Daly, by whose obliging liberality the publishers have been enabled to offer this reproduction.







Robert Seymour.

"THE PUGNACIOUS CABMAN."

Etching (II.) for "The Posthumous Papers of the Pickwick Club" (Chap. II.).  
Part I. Issued 31st March, 1836.





Robert Seymour.

"THE SAGACIOUS DOG."

Etching (III.) for "The Posthumous Papers of the Pickwick Club" (Chap. II.).

Part I. Issued 31st March, 1836.







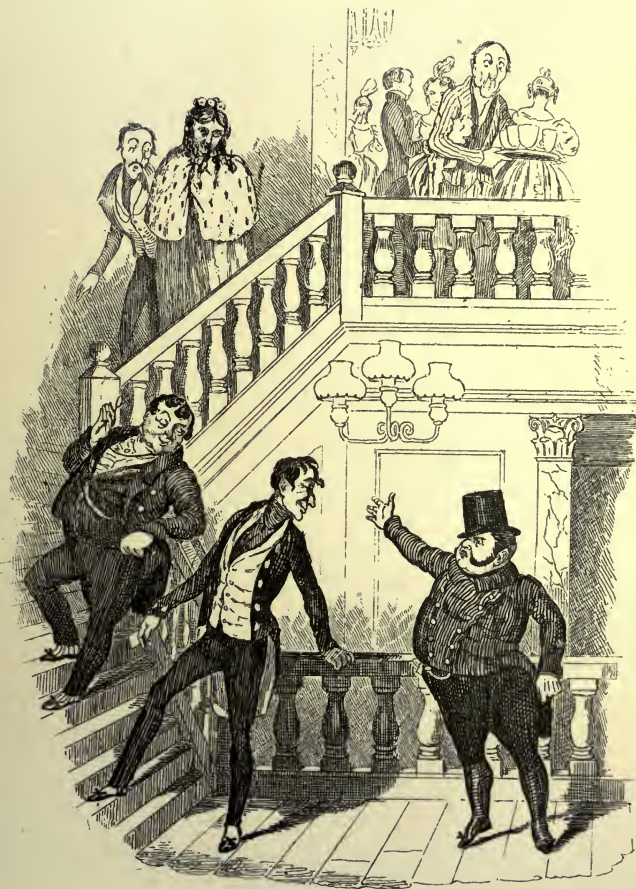
Robert Seymour.

"DR. SLAMMER'S DEFIANCE OF JINGLE."

*Facsimile of the original sketch (showing alterations, made at Dickens's suggestion, in the position of Dr. Slammer's arm).*

The drawing in the possession of Mr. Augustin Daly, by whose obliging liberality the publishers have been enabled to offer this reproduction.





Robert Seymour.

"DR. SLAMMER'S DEFIANCE."

Etching (IV.) for "The Posthumous Papers of the Pickwick Club" (Chap. II.).

Part I. Issued 31st March, 1836.







Robert Seymour.  
*Facsimile of Seymour's drawing*  
 "THE DYING CLOWN."

On the etching of this subject, the last executed by his hand for "Pickwick," the artist was engaged shortly before his suicide, 20th April, 1836.

The drawing bears a stain, said to be his blood.

("The Pickwick Papers." Part II. Chap. III.)





Robert Seymour.

"THE DYING CLOWN" ("The Stroller's Tale").

*Facsimile of the artist's last sketch as amended, with the attitude of the "Dismal Man" and the "Dying Clown," modified at Dickens's request.*

*Facsimile of the alternative and final sketch in the possession of Mr. Augustin Daly, by whose obliging liberality the publishers have been enabled to offer this version.*







Robert Seymour.  
 "THE DYING CLOWN."

(The last etching worked on by the artist before his suicide.)  
 Etching (V.) (Part II.) for "The Posthumous Papers of the Pickwick Club." (Chap. III.,  
 April 30th, 1836.)

N.B.—The etchings VI. and VII. (which follow) had been executed in advance; it was owing to a misunderstanding over this plate that Seymour's difficulties are supposed to have in part arisen.

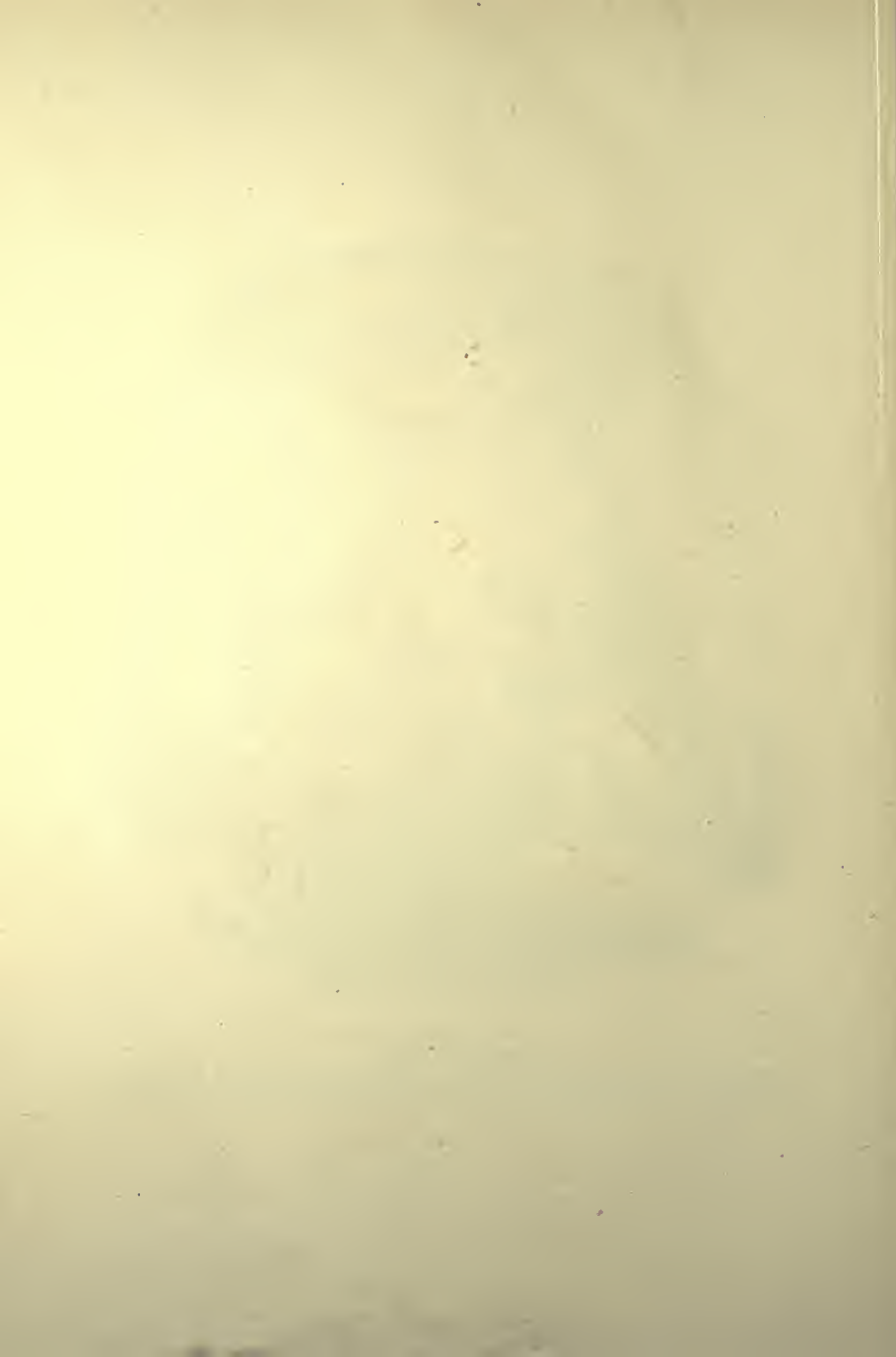




"PHIZ," after Robert Seymour.

"THE DYING CLOWN."

The second version, as copied by "PHIZ" after the original by Seymour. Reproduced for facility of comparison with the original etching, showing variations introduced by H. K. Browne in executing this, the alternative plate, for the "duplicate set."







Robert Seymour.

*Facsimile of Seymour's original drawing for*  
"MR. PICKWICK IN CHASE OF HIS HAT."  
("The Pickwick Papers." Part II. Chap. IV.)





Robert Seymour.

"MR. PICKWICK IN CHASE OF HIS HAT."

Etching (VI.) for "The Posthumous Papers of the Pickwick Club." (Chap. IV.)  
Part II. Issued 30th April, 1836.







Robert Seymour.  
*Facsimile of Seymour's original drawing for*  
"MR. WINKLE SOOTHES THE REFRACTORY STEED."  
("The Pickwick Papers." Part II. Chap. V.)





Robert Seymour.

"MR. WINKLE SOOTHES THE REFRACTORY STEED."

Etching (VII.) for "The Posthumous Papers of the Pickwick Club." (Chap. V.)  
Part II. Issued 30th April, 1836.





Robert Seymour.

"THE RUNAWAY CHAISE."

"Adventures on the road to Mr. Wardle's Farm—Tupman and Snodgrass thrown out."

*Facsimile of alternative design (unpublished) illustrating Chap. IV., p. 48.*

The original in the possession of Mr. Augustin Daly, by whose obliging liberality the publishers have been enabled to reproduce this version.







Robert Seymour.

"ARRIVAL AT MANOR FARM."

"The Pickwickians in Mr. Wardle's Kitchen."

*Facsimile* of the last design, evidently prepared in advance by the artist for the fourth plate of Part II., but owing to his suicide never etched by his hand (*unpublished*).

The original sketch, illustrating Chap. IV., p. 50, in the possession of Mr. Augustin Daly, by whose obliging liberality the publishers have been enabled to produce this *facsimile*.



## SEYMOUR'S SUCCESSORS.—WANTED A "PICKWICK" ILLUSTRATOR

The tragic ending of Seymour, who, it must be conceded, had practically originated the scheme of the "Pickwick Club," must have dismayed Dickens and his publishers, who, in the first instance, had taken over the plan direct from the gifted artist, and thereafter, in a way perhaps unavoidable under the circumstances, left him to play an unmistakably subordinate part to the all-victorious youthful author, who was making his reputation through this vehicle as it happened, although, as it is needless to state, Dickens's future fame was assured in every case by the force of his own genius.

The progress of the publication was endangered, as Dickens himself informed his readers in a sympathetic little address added to Part II., in consequence of Seymour's lamentable fate :—

"Some time must elapse before the void the deceased gentleman has left can be filled up."

Never did a cheery enterprise, conducted with equal spirit, and destined to make so vast and popular an impression on the world at large, encounter more trying obstacles at the outset. First, before March, 1836, the publishers had settled to carry forward Seymour's long-suggested proposal, which had been delayed and jeopardised owing to the difficulties they had primarily encountered in finding an author qualified and willing to supply the narrative framework, and to act as literary coadjutor to the artist, who had become impatient at the postponements and uncertainties; secondly, when the phoenix amongst writers had luckily been discovered by the publishers, and had revealed his brilliant parts to delighted audiences, the artist—no less popularly appreciated at that time—whose pictures were considered of the first consequence, was for ever removed; the famous hand, pledged to tickle the public into smiles and into good spirits with four humorous etchings per month, for twenty successive

months, was stilled in death, tragic and regrettable beyond ordinary.

Robert Seymour and George Cruikshank were the foremost book illustrators of the day; beyond these was William Heath, at a considerable distance as regards talent; the versatile "Alfred Crowquill," then regarded as a "gifted amateur," who was doing a good deal of comic etching work and producing humorous book-plates with considerable facility; and there was further Thomas Onwhyn, another youthful artist, also working in the same field; all three prolific etchers, and ready for any fortune. Less known was the gifted Sibson, aspiring to continue Seymour's unfinished work, whose genius had inspired his ambition too. It is not recorded whether these gentlemen volunteered, or were otherwise invited to carry on the task of illustrating "Pickwick." It is certain that Dickens inevitably, as he had frankly pointed out at the initiation of the scheme, had taken the entire control of the story, and the plates had to rationally arise from the text. Poor Seymour's troubles had arisen from his fixed belief in the opposite theory—that the plates ought to be "written up to," as in former instances of this kind of collaboration; witness the familiar instances already cited of Rowlandson's innumerable suites, with the poetical Combe as his subordinate literary "hack," and their long-standing, and, it must be acknowledged, fully successful partnership; in the cases of George and Robert Cruikshank, with Pierce Egan as hireling scribe, stringing together the enlivening "descriptive narrative" portion of "Life in London"; a collaboration continued by Robert Cruikshank, such as "The Finish," with numerous successors, similarly compiled, to "Life in London"; and the same designer's relationships with C. M. Westmacott, which favoured the public with the two improving volumes of "The English Spy," all published in monthly parts, the plan insisted upon by Seymour in respect to "Pickwick"; with Theodore Lane and Henry Alken's early relations with their chosen scribes,



not to multiply references to this order of coadjutorship previously set forth at greater length.

It seems likely that George Cruikshank held his own strongly personal theories as to his own individual artistic independence, as experienced by Dickens in the instance of "Sketches by Boz," and promised to be even more tenacious than the unfortunate Seymour. Did Dickens reject the overwilling collaboration of Heath, Crowquill, and Onwhyn respectively? To say nothing of that other youthful genius, Sibson, also making his artistic *début* with his remarkable sheaf of etchings, rarest of all, illustrating the "Pickwick Club." There is apparently no evidence forthcoming or existing on these points. But it is beyond controversy that all these humourists esteemed themselves individually *the* especial artist for the purpose, and they each were unanimously prepared to prove this belief in their own abilities, and each, in turn, resolved that, failing to be officially retained as Dickens's chosen artistic colleague, they would still exert themselves to obtain a whiff of the fame so abundantly attaching to "Pickwick." Thus we have four extra series of etchings, all apparently unsolicited, and equally "without your leave"; all four sets executed contemporaneously, while the story was being gradually and periodically unfolded in monthly instalments, and thus voluntarily offering the respective graphic views of Heath, Crowquill, Onwhyn, and Sibson, as to the fittingly humorous delineations of the characters, scenes, situations, and incidents lavishly enlivening the pages of "Pickwick." The author has not recorded his personal impressions upon these, his would-be artistic coadjutors, and it does not appear that he recognised, or, at least, acknowledged the gratuitous compliment; these artists were trading on Dickens's phenomenal success, and rushing in, wholly uninvited, to pick up a few crumbs from that overflowing banquet. The writer had occasion, later on, to fiercely denounce the literary pirates who were nefariously

feasting on what he rightly held as illegitimate gains filched from himself. The exertions of the four artists above named were of a recognisably legitimate order, although it does not appear that the author of "Pickwick" was grateful to them or otherwise; and their efforts, for that matter, were perhaps rather beneficial than harmful, as tending to the fuller adulation of "Pickwick," and the extended appreciation of the good things and graphic possibilities contained in that vivacious and resourceful picture of the humours of men and manners of the pre-Victorian era.

As related, those artists best known to that generation as facile etchers of comic book illustrations, seem to have been rejected or ignominiously passed over; an advantage, otherwise, for the "new hands" or to those aspiring youths of promise who, like Dickens himself, were anxious to witch the public with talents which should, brilliant meteor-like, burst upon the age. Before the coming luminaries revealed their advent,—within the "Pickwickian" firmament there was evidently gloom, and apprehensions of temporary suspension, though probably the fate of extinction was never contemplated.

Dickens himself was, at the time, a brand-new hand at this "illustrative art" business; it can be seen that he was less confident about the artistic side of the undertaking; at the commencement, the young author expected the scheme resembled the venture by the same publishers, entitled "The Library of Fiction," illustrated with drawings on wood; as related, he had addressed his future bride concerning the offer received from Chapman and Hall "to write and edit a new publication they contemplate to be published monthly," and "each number to contain four wood-cuts." Seymour had already, on the eve of the appearance of "Pickwick," very cleverly designed on wood two illustrations for one of Dickens's later famous "Sketches by Boz," "The Tuggs's at Ramsgate" (see Appendix), which appeared in the

very "Library of Fiction" wherein was issued the "Boz" manifesto announcing the forthcoming publication of "The Posthumous Papers of the Pickwick Club," "each monthly part embellished with four illustrations by Seymour," as Dickens genially declared, the artist who had "devoted himself, heart and graver, to the task of illustrating 'Pickwick.'"



ROBERT WILLIAM BUSS





## ROBERT WILLIAM BUSS

PROBABLY it followed, as a natural consequence, that, as one artist of convincingly popular capabilities, in the instance of the unfortunate Seymour, had been associated with "The Library of Fiction," where, as we have shown, he had illustrated one of the most effective of Dickens's "Sketches by Boz" with remarkable felicity (as may be seen in the Appendix to the present volume), the author of the "Pickwick Papers," and the publishers of the dual series, alike turned to that venture, in the expectation of being enabled to secure further talent of similar order, forgetting that artists possessing abilities of this rare character were indeed of the nature of the fabled phoenix, though they were shortly to stumble upon two designers, in the persons of the youthful "PHIZ" and Leech, destined to leave a mark upon their generation almost as distinguished, in their vocation, the realms of graphic art, as the popular and enduring impression made by Dickens himself in the annals of literature.

Robert William Buss, as it happened, was working for "The Library of Fiction," and his design for Dickens's paper ("Sketches by Boz,") "Sweeps and Spring," drawn upon wood (as reproduced in the Appendix) to illustrate the effective episode founded upon the pathetic story of the little unconscious sweeper-boy, kidnapped in infancy, who, tired out by the labour of climbing chimneys, fell asleep upon the very bed he slept in as an infant, and was there discovered and recognised by his mother (as associated with "The

First of May" and old May Day observances), had been engraved by John Jackson, who, under their difficulties, acting as art-adviser to the publishers, recommended Buss to them as likely to prove the means of helping them out of their embarrassing situation. It has been stated that Buss, although already an artist of fair reputation and experience, engaged in painting pictures of humorous tendency, and, as we have seen, ambitious of enlarging his practice by taking up the readier branch of designing book-illustrations—at that time had no practical acquaintance with the executive part of etching—no difficult feat to a wood-draftsman; this point has been enlarged upon unnecessarily, as it would seem. For Buss justly claimed to be an extensively versatile artist, and he was the son of an engraver; moreover, according to his own statement, he successfully executed a preliminary etching, which was submitted to Chapman and Hall as a test of his qualifications for the position to which he aspired. This plate was, of its kind, fairly satisfactory; the subject, taken from Part II. of the "Pickwick Papers," represented "Mr. Pickwick at the Review"; a proof from the plate, with the original drawing, remained in possession of the publishers. The drawing is reproduced in *facsimile* in the present series, and originally made its first appearance in the 1887 "Victoria" edition of the "Pickwick Papers," edited by Mr. Charles Plumtre Johnson, and illustrated throughout with reproductions in photogravure of the original suite of drawings by Seymour, Buss, and H. K. Browne, which had, up to that epoch, remained in the keeping of Chapman and Hall.

The execution of this plate must have been purely tentative; Part II. of "Pickwick," with Seymour's plate of "The Review," was already published, it is assumed, before Buss sent in his etching, which is, as the artist admitted, technically weak, "the execution thin and scratchy." However, Buss seems to have settled down kindly to the work, probably encouraged by the flattering outlook which Dickens's little

"address," inserted in Part III. (the number containing Buss's only contributions published in "Pickwick"), thus serenely promised:—

"We announced in our last, that the ensuing numbers of the 'Pickwick Papers' would appear in an improved form; and we now beg to call the attention of our readers to the fulfilment of our promise.

"Acting upon a suggestion which has been made to them from various influential quarters, the publishers have determined to increase the quantity of letter-press in every monthly part, and to diminish the number of plates. It will be seen that the present number contains eight additional pages of closely-printed matter and two engravings by Mr. Buss, a gentleman already well known to the public as a very humorous and talented artist.

"The alterations in the plan of the work entail upon the publishers a considerable expense, which nothing but a large circulation would justify them in incurring. They are happy to have it in their power to state that the rapid sale of the two first numbers, and the daily increasing demand for the periodical, enables them to acknowledge the patronage of the public in the way which they hope will be deemed most acceptable."

With all respect for the *bona fides* of this manifesto, it must be pointed out that eight extra pages of letter-press, though an advantage to the writer (and to the public in this instance), should not have been a costly substitute for two etchings, printed apart, and taking a very considerable time to work and to "inset."

The fact of discarding *two* plates, *halved* the extremely trying responsibilities entailed by the preparation and working of these extraneous embellishments; a great gain as to economising time, when the circulation of "Pickwick" was "increasing by leaps and bounds," and the necessarily time-consuming process of plate-printing by hand-press was already so formidable an obstacle to the monthly parts being ready



to date, that duplicate sets of plates were needed, and, as each plate was available, the printing went on incessantly, day and night, in the endeavour to keep up the supply to meet the overwhelming demands for a larger output of copies in time for the exacting requirements of "publishing day."

Buss had settled down seriously to the task he had originally taken up with diffidence, and, as he has explained, solely in deference to the insistent assurances of the publishers, while still unsettled and struggling with the perplexities entailed by the unexampled loss of Seymour.

Beyond designing the two plates which in their etched form furnished the illustrations of Part III., Buss prepared sketches (in readiness to be etched for Part IV.), which were superseded by the opportune engagement of H. K. Browne. Buss also handed the publishers a design for "Mr. Winkle's First Shot"; a sheet of "Studies of Characters in Pickwick"; and even went the length of submitting a rough sketch of his suggestion for a title page, "The Transactions of the Pickwick Club," inscribed with the premature and misleading legend, "Illustrated by R. W. Buss," a fate from which "Pickwick," Dickens, the publishers, and the public were happily relieved. In after years the artist himself candidly confessed concerning his plates which made their brief, cursory appearance in Number III. of the monthly parts,—and then disappeared for ever:—"there was a vague impression on my mind that these etchings were abominably bad, and utterly devoid of promise and hope."

The prospect of Buss ever inscribing his name on the title page as "Illustrator"—to the exclusion, too, of the original projector of the series (who had created the "Nimrod Club" and the personality of "Pickwick," the immortal founder thereof), was rudely shattered by an abrupt intimation that his future assistance was dispensed with. Thus there was a second grievance, to be handed down with the first calamitous grievance among the traditions of the Seymour and Buss families, of supposed injustice and injuries at the hands of



Dickens, who was probably unconscious of his manifold wickednesses, and merely striving, like the eager young spirit he was, to give his growing public the best in his power, and to secure an artistic coadjutor whose illustrations should duly interpret the story to the best graphic advantage.

Mr. Percy Fitzgerald, M.A. and F.S.A., one of the few surviving "trusty lieutenants" of "the Inimitable" (as "Boz's" colleagues had christened Dickens), from his extensive collection of "Dickensiana," his widespread acquaintance with this extended theme, and his patient researches into the byeways, curiosities, and traditional data of "Pickwick," has been enabled to favour the public with an exhaustive "History of Pickwick." (Chapman and Hall, 1891.) In the course of his perquisitions into the facts of the case, and the vexed relations of Dickens with his early illustrators, Mr. Fitzgerald had occasion to meet the representatives of R. W. Buss, the artist, and he has recorded that the dismissal, somewhat ungracious in this gentleman's instance, was felt bitterly, and brought great mortification:—"It must be said the fault was not altogether his. In an elaborate statement which he drew up for his children, he set out his case, under a sense of having been dealt with unjustly. This feeling lay dormant for nearly forty years, until it was awakened by an allusion in Mr. Forster's 'Life of Dickens.' It must be said, however, that his style of humour was unsuited to that of 'Pickwick.'"

R. W. Buss, though his work is for the most part avowedly humorous, aspired to rank as a serious painter. He was born in 1804, and at the time of his connection with "Pickwick," was well known among his contemporaries. He was apprenticed to his father as an engraver, and might be assumed to have in his youth mastered a general knowledge of that profession. Early in life he showed promise of becoming a painter, and was placed under the tuition of George Clint, A.R.A., whose practice was largely among theatrical circles. It was probably due to this introduction

Buss  
Bio

that Buss shared with Clint commissions for character-portraits of actors and actresses; to his hand was entrusted the execution of fifteen small full-lengths of theatrical performers, designed for engraving as frontispieces to the volumes of Cumberland's *British Drama*. Leaving portraiture, Buss continued for many years to contribute subject-pictures, of more or less comic intention, to the Society of British Artists, first exhibiting in 1826. He further exhibited vast historical cartoons at the Westminster Competition in 1844-45, sending in 1845 "Prince Henry acknowledges the authority of Justice Gascoigne." The artist has dwelt upon his unfamiliarity with the etching craft at the time of his relations with "Pickwick"; he later became an energetic etcher of book-illustrations, and executed several series of plates, illustrating various novels, which appeared in the *New Monthly Magazine* and elsewhere. For Colburn he illustrated Mrs. Trollope's story of "The Widow (Barnaby) Married" (1839). His plates do not compare favourably with those executed under similar conditions by John Leech for a continuation of the "Widow Barnaby,"—"The Barnabys in America." His hand is found in the illustrations of Captain Marryat's "Peter Simple" and "Jacob Faithful," the engravings to which demonstrate his powers, knowledge, and painter-like feeling for correctness of costume and accessories.

It will probably be recognised that Buss's art was seen to the best advantage in his forcible etchings, also published in the *New Monthly Magazine*, as illustrations to the historical romance, "The Court of James II.," by Harrison Ainsworth, where the artist's historical knowledge had a favourable opening. His occasional plates to Mrs. Trollope's "Michael Armstrong," also in part illustrated by T. Onwhyn, are vigorously melodramatic, and it has been pointed out that in the delineation of grim realism he imitated the style of G. Cruikshank; his manipulation lacks the delicacy, "charm," and superior technical qualities distinguishing Cruikshank's etchings; the tendency of his handling being to harshness,

without the cunning subtleties to which are due the wonderful contrasts of light handling, and the mysteries of Rembrandt-like light and shade; nor did his handiwork approach the playful dexterity which characterises the productions of the better-recognised designers of his day, Cruikshank, "PHIZ," Leech, Doyle, and others. Buss was also an industrious, conscientious, and painstaking draftsman on wood, especially in treating antiquarian topics; for the enterprising Charles Knight he drew a vast number of designs for the wood-engravers, illustrations which appeared in *Knight's Shakespeare*, *Knight's London*, *Knight's Old England*, *Knight's Chaucer*, and *The Penny Magazine*. His original oil-paintings, many of which were engraved, fill quite a catalogue of themselves.

R. W. Buss, who was born in 1804, died at Camden Town, February 26, 1875.

#### BUSS'S "PICKWICK" ILLUSTRATIONS

Beyond the examples of original sketches here reproduced in *facsimile*, and the two etchings actually executed and issued with Part III. of "Pickwick" ("the suppressed plates"), R. W. Buss submitted to the publishers various designs (over slight and crude to be of interest for the present purpose), which, with the foregoing, remained in the possession of Chapman and Hall; these sketches included the two designs for the published etchings, "The Cricket Match" and "The Fat Boy Awake on this Occasion Only"; as the engraved versions happen to be clearer and, in all respects, more presentable than the drawings, the etchings have been selected, after careful comparison, in preference to the vaguer sketches.

There exist by the same artist no less than three tentative sketches, unfinished and evidently hurried, of the plate (subsequently replaced by the more satisfactory "PHIZ" ver-

sion) of "The Fat Boy Awake on this Occasion Only" (Chap. VIII.).

R. W. Buss further submitted, with similar want of success with that which marked H. K. Browne's earliest suggestion for the same subject—a design for "Mr. Winkle's First Shot" (Chap. VII.).

This Buss sketch was rejected, with justification on the part of the gifted author, who, it must be acknowledged, had ample reasons for his decision; a page of "Studies of Characters in Pickwick" shared a similar fate, on grounds equally unassailable; and the fair fame of the artist himself has not suffered by either of these rejections. It is to be regretted that Buss made his brief passing appearance on the "Pickwickian" stage to exit summarily; the results were depressing, unfortunate, and disappointing to every one concerned. It must have been an indescribable relief to the brilliant young author, to the publishers, and to the public at large when the youthful Hablôt Knight Browne was found, at the precisely critical moment, to more pliantly carry on the traditions of the lamented Seymour; henceforward "Pickwick's" career of success and appreciation was popularly assured, and left nothing to be desired, so happily had the fates ordered matters "for that lucky fellow, Charles Dickens," as the other great novelist of the Victorian era has been pleased to asseverate in referring to his most famous contemporary.



# LIST OF R. W. BUSS'S "PICKWICK" ILLUSTRATIONS, 1836, HERE REPRODUCED

"MR. PICKWICK AT THE REVIEW." <i>Facsimile</i> of the original drawing. Submitted to Chapman and Hall ... ..	1
[N.B.—This subject was subsequently etched by R. W. Buss himself, as a specimen of his qualifications as an etcher, for the publishers' assurance; but the plate never appeared in the "Pickwick Papers," and impressions are necessarily very rare.]	
"THE CRICKET MATCH." The Etching... ..	2
[N.B.—The plate inscribed by R. W. B.—"Drawn and Etch'd by R. W. Buss."]	
"THE FAT BOY AWAKE ON THIS OCCASION ONLY" ... ..	3
[N.B.—The plate inscribed by R. W. B.—"Drawn and Etch'd by R. W. Buss."]	
"MR. WARDLE AND HIS FRIENDS UNDER THE INFLUENCE OF 'THE SALMON.'" Original design for Part IV. of "Pickwick." [ <i>Unused</i> ] ... ..	4
"THE BREAKDOWN." Original design for Part IV. of "Pickwick." [ <i>Unused</i> ] ... ..	5
"THE TRANSACTIONS OF THE PICKWICK CLUB.—Illustrated by R. W. Buss." Suggested design for the title page of "Pickwick," as submitted to the publishers by R. W. Buss. [ <i>Unused study</i> ] .. ..	6







Robert William Buss.

*Facsimile of the original drawing,*

"MR. PICKWICK AT THE REVIEW." (Chap. IV., Par II.

This subject was etched by R. W. Buss, and the plate submitted to "Boz" and to Chapman and Hall, the publishers, as an instance of his artistic qualifications for his proposed task, as successor to the artist, Robert Seymour, deceased 20th April, 1836. It is noteworthy that in this design Buss's work is successful to the extent of suggesting the style of his gifted predecessor.

This plate illustrated Part II., issued 30th April, 1836, published before the actual etching was made. Buss's experimental etching was never used in "The Pickwick Papers."





Executed by R. W. Buss.

Original illustration for the first edition (Part III.) of "The Pickwick Papers," as issued in monthly numbers, May, 1836.

(These designs are described as the Buss "Suppressed Plates," as they were omitted from subsequent issues.)

"THE CRICKET MATCH—DINGLEY DELL AGAINST ALL MUGGLETON." (Chap. VII.)

N.B.—The design by "PHIZ," "Mr. Wardle and his Friends under the Influence of 'the Salmon,'" was substituted for this plate in the collected edition. (See page 165.)







Executed by R. W. Buss.

Original illustration to the first edition (Part III.) of "The Pickwick Papers," as issued in monthly numbers.

(These designs are described as the Buss "Suppressed Plates," as they were omitted from subsequent issues.)

"THE FAT BOY AWAKE ON THIS OCCASION ONLY." (Chap. VIII.)

Part III. Issued May, 1836.

The original design by "PHIZ," treating the same episode (the etching which replaced the Buss plate in the "collected edition") is reproduced with H. K. BROWNE'S "Pickwick" illustrations (see page 163).





Robert William Buss.

*Facsimile* of the original design submitted by Buss to illustrate the incident.

"MR. PICKWICK AND HIS FRIENDS UNDER THE INFLUENCE OF THE 'SALMON.'" (Chap. VIII.)

This drawing, having by the publishers and author, been found unsuitable, was never etched, and another version by "PHIZ" was subsequently introduced in the collected edition.

N.B.—The H. K. BROWNE drawing is reproduced in *facsimile* (see page 165) under that artist's "Pickwick" illustrations.







Robert William Buss.

*Facsimile of the original design submitted by Buss to illustrate the incident of*  
 "THE BREAKDOWN." (Chap. IX.).

This drawing, like its predecessor, was designed by the artist to embellish Part IV. of "The Pickwick Papers." The youthful Hablot Knight-Browne, in the interval, had submitted two spirited sketches, "The Breakdown," and "The First Appearance of Mr. Samuel Weller," and this promising young artist had received a commission to execute the two admirable etchings which appeared with Part IV.,—his first introduction (under the *sobriquet* of "NEMO," changed to "PHIZ" in Part V.) to the readers of "Pickwick" as the artistic exponent of Dickens's characters.

N.B.—The drawing and two etchings by "PHIZ" are given (see pages 167, 169, 171) under H. K. Browne's "Pickwick" illustrations.





The  
TRANSACTIONS  
of the



PICKWICK  
CLUB.

Illustrated  
by  
WBuss;

London: published by

Design, suggested by Robert William Buss, for the title page of "Pickwick" (unused study).



W. M. THACKERAY

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JOHN LEECH

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## W. M. THACKERAY

WHILE considering Dickens's actual illustrators, we are tempted to mention the name of one gifted aspirant, whose assistance in this phase never reached beyond the willing inclination to enlist his services as a "Pickwick" illustrator. We have it from Thackeray's own publicly-made statement that he, too, had aspired to the popular distinction of being associated with "Boz" in the character of illustrator of the "Pickwick Papers." This interesting offer was further referred to by Dickens himself many years later. Regarded by the fuller light of Thackeray's subsequent career, at first sight this claim does not seem a serious one, although the proposal was made in all earnestness, and the reception accorded to the artistic collaboration thus volunteered was doubtless the cause of gravely disenchanting—if transitory—disappointment. John Forster and others present have described the occasion when, before the brilliant assembly gathered at the annual Royal Academy banquet, in the presence of the representatives of every branch of art, letters, science, &c., there congregated, one memorable anniversary, when Dickens and Thackeray themselves illustriously represented literature—in returning thanks for the compliment paid to the art of letters, the latter disclosed the little disappointment which in 1836 had discouraged one of his youthful ambitions—that of appearing before an appreciative public as Dickens's illustrator, in the instance of the immortal "Pickwick."

"I can remember," said Thackeray, "when Mr. Dickens was a very young man, and had commenced delighting the world with some charming humorous works, in covers, which were coloured light green, and came out once a month ; that this young man wanted an artist to illustrate his writings ; and I recollect walking up to his chambers in Furnival's Inn, with two or three drawings in my hand, which, strange to say, he did not find suitable. But for the unfortunate blight which came over my artistical existence, it would have been my pride and my pleasure to have endeavoured one day to find a place on these walls for one of my performances."

"Dickens collectors" no less than Thackeray's admirers would vastly enjoy a sight of those "two or three drawings" by W. M. T.'s hand so provokingly lost to fame—and to the collector !

Foreign as it at first hearing must now seem, at that stage of his career, and at the period in question, there were many reasons to encourage Thackeray's aspirations to fill this, to him, most desirable and honourable post ; he had been working with Seymour on the "Comic Magazine" up to that time, contributing comic etchings to its pages ; he had been probably associated with the same gifted and unfortunate artist on similar publications, such as the "Figaro," and was endeavouring to make his way as a humorous artist no less than as a writer.

Macready in his Diary has recorded that this very year Thackeray had told him that art was to be his career, and that he had decided to study art seriously in Paris. The year 1836 had seen the publication of Thackeray's rare and richly humorous suite of subjects, lithographed by Morton, the series which appeared simultaneously in Paris and London under the title of "*Flore et Zéphyr, Ballet Mythologique* ;" judging from the admirable character of these drawings alone, it may be recognised that Thackeray felt justified in having sufficient confidence in his artistic powers to believe his efforts would satisfy Dickens. The world is

sufficiently acquainted with Thackeray's original abilities as the illustrator of his own inimitable writings, and he had already figured in "Fraser's Magazine" as an etcher of much original humour and spirit, as was inevitable in the case of one dowered with such unwonted satiric force and genius, who had commenced life as an art-student. While failing in securing the goodwill of Dickens at this particular juncture, Thackeray more successfully turned to another popular author of that day, the mutual friend and colleague alike of Dickens and himself, namely Douglas Jerrold, who at the time was contemplating the republication, in a collected form, of his well-recognised series, "Men of Character"; for these amusing satirical "historiettes," Thackeray drew a suite of water-colour illustrations, which ultimately came into the possession of Dickens's biographer, John Forster, and are now with that liberal donor's interesting collection of artistic and literary memorials in the "Forster Library," South Kensington Museum. The "Men of Character" illustrations were engraved for the collected series, in three volumes, of Douglas Jerrold's very original work, published shortly after "Pickwick," was issued in its first completed form. These designs were transferred to steel or copper by another hand, and much of Thackeray's spirit has been lost in the translation; the etchings, curiously enough, were made by "PHIZ," and are somewhat laboured and ineffective; probably H. K. Browne, an all-facile etcher as regards working out his own conceptions with effective spirit and lightness of touch, was in this instance at a disadvantage in undertaking to render the ideas of another designer; moreover, these sketches by Thackeray are water-colour drawings, and it was in endeavouring to suggest "colour" rather than broad outline—his own and Thackeray's ordinary specialities—that the etcher has crowded his engraved versions of the "Men of Character" drawings with unnecessary work; neither are the two styles in the case in question so happily blended as could be desired.

It may be conjectured whether "Boz" afterwards reconsidered the offer made by Thackeray at this early stage of a career as brilliant, in literary and artistic achievement, as Dickens's own phenomenal progress, and equally illustrious in popular estimation. Certain it is the chance of collaboration suggested in juvenile days made a firmer impression on Dickens's mind than appeared at the time.

Upon Thackeray's death, on the Christmas Eve of 1863, Dickens was moved to contribute to the "Cornhill Magazine," February, 1864, a touching memento of the departed genius. He wrote:—"I saw him first, nearly twenty-eight years ago, when he proposed to become the illustrator of my earliest book."



## JOHN LEECH

AFTER the lamented death of Robert Seymour, 20th April, 1836, it has been seen that the author and publishers of the "Pickwick Papers" were placed in the difficult position of having to discover an artist qualified to take the place of that admirable designer, who was, in so considerable a degree, concerned in the original appearance of the "Pickwick Club."

Mr. John Jackson, the eminent wood-engraver (a personage of practical influence in the arts), who was working at the time for Chapman and Hall, and had engraved on wood the Seymour design for the wrapper now historical, recommended R. W. Buss, whose drawings on wood he was engraving for "The Library of Fiction," another venture of Messrs. Chapman and Hall's.

Hablôt Knight Browne, then a youth of twenty, and W. M. Thackeray—then at the age of twenty-five, who was already a more experienced hand—had offered their artistic assistance; but the gifted and versatile "PHIZ," with marked success, had been commissioned to continue the traditions of Seymour.

About the same time John Leech, still younger, had also entered the field. He, too, though but eighteen at the time, had in 1835 made a juvenile attempt at publication in "The Etchings and Sketchings, by A. PEN, Esq." More consideration was given to his application than was afforded to the sketches submitted by Thackeray, for to Leech was proposed



a subject for illustration, about Part V., "Tom Smart and the Chair," and he accordingly sent in a pencil drawing, tinted in water-colours, which remained in the possession of the publishers. By that date the position of H. K. Browne had been assured by the success of his plates for Part IV., already published, and the promising plates in hand for Part V.

The incident of "Tom Smart and the Chair" was never illustrated in the original issue, for "PHIZ" was carrying on the work with spirit, and Leech was not commissioned to etch his design. The water-colour drawing in question, of "Tom Smart and the Chair," indicated promise, but that gifted artist was then a mere beginner, and his art at that date obviously crude, inexperienced and undeveloped.

John Leech and Charles Dickens (in the first instance through their mutual intimate, Albert Smith) were destined to become such close and affectionate friends in the future, it is a source of surprise, and speaks volumes for the high estimation in which was held Dickens's long-established artistic colleague and coadjutor "PHIZ," that it was not until the appearance of Dickens's Christmas Book, the immortal "Christmas Carol," in 1843, that these staunch and attached friends—Dickens and Leech—in their respective walks the most popular artists that have ever delighted the British public, had the desirable advantage of appearing in collaboration.

The universal success of the little "Christmas Carol," an undoubted *chef d'œuvre*, probably unique alike in the annals of literature and of illustrative art, must have consoled the sensitive John Leech for the unfavourable reception his immature design for the "Pickwick Papers" had encountered in being "shelved" seven years previously, when his artistic future lay unexplored and, in those juvenile days, unsuspected.



Original design for "The Pickwick Papers."

By John Leech (at the age of 19).

Pencil drawing, faintly tinted in colours, as a specimen of the artist's work, submitted to the publishers early in the progress of the first issue in monthly parts.

"TOM SMART AND THE CHAIR."

"A Tale told by a Bagman at the 'Peacock.'" (Chap. XIV.)



“PHIZ”—HABLÔT KNIGHT BROWNE





## HABLÔT KNIGHT BROWNE—"PHIZ"

It has already been seen incidentally that, after the appearance of Part II. of the "Pickwick Papers," the publishers were at their wits' end as to securing an appropriate artistic successor to poor Seymour, one duly qualified to consistently carry on the illustrations of the work, and to supply the place of the lamented artist departed. With the same phenomenal luck which uniformly attended the fortunes of "Pickwick," the publishers were destined to find the identical treasure amongst designers, already awaiting the propitious chance of making his *début* on the Pickwickian stage. By a similar coincidence it was that influential master of wood-engraving, Mr. John Jackson, the zealous friend of both Seymour and Buss, who was fated to influence Edward Chapman in selecting young Hablôt Knight Browne as the future and well-nigh life-long artistic coadjutor of Dickens. The circumstance is referred to chance, assisted by the accident of coming across that artist's large and spirited early engraving of "John Gilpin's Ride," a work produced by H. K. Browne in 1833 at the age of eighteen, and for which he had gained the Society of Arts' medal.

After the introduction of Buss by Jackson, Chapman, calling at the engraver's *atelier*, happened to see this dashing example of promising genius, "PHIZ" being at the time a very youthful hand, as may be judged.

In common with every one who had come across the animated picture in question, the publisher was delighted

with the etching, and, through the friendly offices of the wood-engraver, was introduced to Browne, who had been apprenticed to the Findens, the fashionable engravers on steel of their generation, who found occupation for a very large staff of assistants.

The happy manner in which the flexible accomplishments of H. K. Browne adapted themselves to the sympathetic illustrating of "Pickwick" was so exceptional that "PHIZ's" name must always be associated with the reputation of that immortal work. Nothing in the way of collaboration could have fallen out more felicitously. "PHIZ" was possessed of an exuberant fancy, and his humorous faculties readily seized all the salient points of Dickens's narrative, with the personalities of the Pickwickian characters, and the fun of respective ludicrous episodes and situations,—while his dashing executive facility kept pace with the gifted author's own surprising fluency. Possibly the charge could be sustained of over-exaggeration—otherwise caricaturing,—on occasions degenerating into burlesque,—of actual situations, drawn from life as regards the story;—and, if Dickens desired to be taken as seriously realistic, as, in fact, was the case, his grievance against his more farcical artistic interpreters must readily be fully justified. Here, in this work, we have examples of various views of illustrating the veracious Pickwickian chronicles; greater realists,—and more sober practitioners of serious art than the fanciful and facile "PHIZ," have interpreted the same suggestive situations, resourceful alike in character and incident; but,—as it is superfluous to point out,—Dickens's creations are so intimately associated with their pictorial embodiment at the hands of "PHIZ," to all time, we must always see the gifted author's *dramatis personæ* through that ready designer's artistic medium. It matters little who is tempted to enter the field, or how elevated the art or technical proficiency brought into play for the reconstruction of Dickens's fictitious characters and life-like creations—the verdict is already forestalled—the models stereotyped; the

ideals imagined by “PHIZ” must inevitably continue to remain the prototypes which appeal to all readers, and there is no getting away from them.

Buss himself, all-quivering with the disappointment of his own deposition from the coveted post of “Pickwick” illustrator, has generously set down his personal convictions upon these points, in his statement, already referred to, wherein he accords to the successful rival—who had unwittingly stepped into his artistic position—ungrudging admiration, uninfluenced by his own feeling of grievance due to his having had to give way to a more popular successor.

With remarkable impartiality, Buss was pleased to record at the time this liberal appreciation of “PHIZ’s” noteworthy gifts for the office:—“Though personally unknown to Mr. Browne, I have always admired his clever and spirited etchings to the great novelist’s works. He has presented to the public mind numerous life-like representations of the various persons described by Dickens, and stamped them upon the public eye in a manner far more forcible than any description, even by the great power of Dickens himself, could do. Take *Sam Weller*, for instance; words show his oddity of expression and his extraordinary similes, but the pencil only could convey the queer look he has. Why, the mere mention of *Sam Weller* summons up, in the public vision, ‘PHIZ’s’ *Sam*, presented by a few effective lines! So of old Weller—so of Stiggins—of Squeers—of Captain Cuttle—of Dombey—Dick Swiveller—the Marchioness—Quilp—Pecksniff—Sairey Gamp—through a complete gallery of portraits. All these personages are so many living beings amongst us.”

This just and generous view of “PHIZ’s” abiding influence,—as associated with the affectionate regard of myriad readers, who must remember Dickens’s characters, and identify their outward personalities through that artist’s illustrations,—has been confirmed and fixed by many judicious critics, who have enlarged upon this circumstance. No more graceful tribute could be offered than is enshrined in the verses consecrating

“PHIZ’s” memory in the pages of *Punch*, 22nd July, 1882, when that gifted artist had gone to his rest :—

“PHIZ.”

HABLÔT K. BROWNE, Artist.

• *Born*, 1815. *Died*, July, 1882.

The lamp is out that lighted up the text  
Of Dickens, Lever—heroes of the pen.  
*Pickwick* and *Lorrequer* we love, but next  
We place the man who made us see such men.  
What should we know of *Martin Chuzzlewit*,  
Stern *Mr. Dombey*, or *Uriah Heep*?—  
*Tom Burke of Ours*?—Around our hearts they sit,  
Outliving their creators—all asleep!  
No sweeter gift e’er fell to man than his  
Who gave us troops of friends—delightful “PHIZ.”

He is not dead! There, in the picture-book,  
He lives with men and women that he drew;  
We take him with us to the cosy nook,  
Where old companions we can love anew.  
Dear boyhood’s friend! We rode with him to hounds;  
Lived with dear *Peggotty* in after years;  
“Messed” in Old Ireland, where fun knew no bounds;  
At *Dora’s* death we felt poor *David’s* tears.  
There is no death for such a man—he is  
The spirit of an unclosed book! immortal “PHIZ!”

In his critical and scholarly review of “Graphic Humourists of the Nineteenth Century,” Mr. Graham Everitt has produced a thoughtful review of “PHIZ’s” career; he has pointed out that, of all Dickens’s illustrators, H. K. Browne was the individual artist who in almost every regard best suited his special requirements; it must be confessed that gifted writer was generally the reverse of happy in his illustrators. True it is that a large share of the talent of his time was directed to this avenue—the pictorial embellishment of “Boz’s” writings; George Cruikshank and Robert Seymour insisted on taking lines of their own, and embarrassed Dickens by their ambitious views of leading; “PHIZ,” on the other hand, was a marvel of pliability, but, as a man of genius, trusted



over-carelessly to his ready invention, and, in opposition to Dickens's own true method of working, relied upon his exuberant imagination, troubling little or nothing about either “nature” or actualities. Probably “PHIZ” proved himself a very phoenix as regards “Pickwick”; Dickens himself, in his preface to “Pickwick,” hints as much. “It is due to the gentleman whose designs accompany the letter-press to state that the interval has been so short between the production of each number in manuscript and its appearance in print, that the greater portion of the illustrations have been executed by the artist from the author's verbal description of what he intended to write.”

As Mr. Everitt, with judicial frame of mind, has pointed out:—“One may readily understand this nervous anxiety of Charles Dickens with reference to the *character* of his illustrations. He worked, be it remembered, under conditions entirely different to the novelist of a later date. The etched illustrations of his day formed a most important—in some cases (in the instance of inferior writers) by far the most important—portion of the work itself. Under the charm of the illustrations and the mode of issue, the tale was protracted to a length which would be impossible in a novel which depends for its success upon the skill of the novelist alone. The novel issued in monthly numbers depended on two sources of attraction—the skill of the novelist and the skill of his artistic coadjutor. Dickens's requirements, however, were of so exacting a nature that they proved in the end too exacting even for the patience of the accommodating artist, and the reader will not be surprised to learn that a coolness was ultimately established between artist and author.

“Those who would find fault with Charles Dickens for the mode in which he controlled his artists quite fail to understand the man himself. Although he had no knowledge of the pencil, although he himself had no knowledge of drawing, he was nevertheless a thorough artist in heart and mind. There is scarcely a character in his books which does not show the



care and thought which he bestowed upon its elaboration . . . and all show how distinctly they presented themselves to the retina of the mind of their distinguished creator."

It has been demonstrated that Dickens,—albeit dowered with marvellously vivid imaginative faculties,—like a true artist, by preference elected to work direct from nature; all his backgrounds are actual realistic studies of recognisable localities and places, which otherwise passing away with the march of time, must owe their survival mainly to his writings. It seems a further instance of the irony of fate that his foremost artistic exponent, his pictorial *alter ego*, constitutionally despised or at least neglected this workman-like habit of taking infinite pains, and, from indifference, dispensed with the advantage of consistently going to nature so as to set the stamp of truth and reality to the creations of a vivid conception.

It is interesting to surmise whence came the astonishingly receptive and artistic capabilities of "PHIZ's" nature, for these rare qualities were inborn; he owed little to professional training, and, beyond the business-like exercise of evolving, drawing and etching illustrations to order, seems to have been at the least possible pains to cultivate his native gifts, while serious study and drawing from nature appealed to his mind in but a restricted sense. The talents that were indigenous to this facile and dexterous executant are described as hereditary. The Huguenot Brunets were forced from their native France by persecution, like so many compatriots who have sought the asylum of a more liberal-spirited land; the Revocation of the Edict of Nantes drove them to our shores, and settling in Norfolk, the eminent Brunets were translated into essentially conventional Brownes. It is important to remark that, with a changed cognomen, their nature remained the same; and through generations the converted Brunets preserved the vivacity, keen sense of humour, fertility of fancy, imaginative faculties, facility of hand, powers of observation, and artistic perceptions by tra-

dition associated with the race from whence they descended. Hablôt was the ninth son of a family of ten boys and five girls; his first Christian name was given him in honourable remembrance of one of Napoleon's officers of the Imperial Guard, who was engaged to be married to one of the artist's elder sisters, the Hablôt whose career was cut short at Waterloo, fighting for Napoleon, the very same year that ushered his godson into life. Thus the first sponsor died fighting for the French; the second name, Knight, we are assured was given in honour of another worthy warrior—Admiral Sir John Knight—whose services were employed in the opposite camp.

It was through the friendly offices of his wealthy kinsman, Mr. Bicknell,—the encourager of art, who, among other art-treasures, possessed so many of Turner's fine drawings,—that young Hablôt Knight Browne's ready faculty for designing met early recognition. Endeavouring to encourage his taste for drawing in some practical direction, Mr. Bicknell,—who, in connection with his Turner drawings, in all probability was brought into relations with the Findens,—thought proper to pay for young H. K. Browne's apprenticeship to the firm; it is said that there was quite a school of engravers, etchers, apprentices, improvers, and youthful artists engaged on the premises. For at least a year our coming genius was set to copy outlines, to studies in light and shade, and to make drawings after the antique from plaster casts, as was the customary training it appears for Finden's apprentices; in less severe manner than studying at academies or at art-schools, this method of education was a step in the direction of training, but it was not carried far; it seems that, enthusiastic as was young Browne for the joys of designing, the preparatory drudgery was distasteful to his aspiring spirit. We must accept the facts, which otherwise speak for themselves, as related by “PHIZ's” biographer, Mr. David Croal Thomson, who, in his “Life and Labours of Hablôt Knight Browne” (Chapman and Hall, 1884), does not dis-

guise the truth that the young apprentice chiefly aspired to follow his own inclinations, and was at no pains to cultivate his very exceptional and precocious talents by serious application. "The ways of art are long," the sages have taught, and as hundreds of practical philosophers have proved. "PHIZ," with a hop, step, and bound, at once sprang upon the very topmost pinnacle of fame, as regarded the prizes of his particular branch of the artistic vocation—the etching of illustrative plates.

According to his biographers, it was solely at Finden's *ateliers* young Browne received the only scraps of regular training he ever had; it cannot be said that he enjoyed even this precursory schooling:—"No greater mistake could have been made than in apprenticing a youth with the æsthetic temperament of Hablôt Browne to a partly mechanical and always monotonous business like that of an engraver. 'PHIZ' was eminently original and fanciful, ill-disposed to be bound by any rules and regulations, and this occupation, however suited to the plodding and patient section of the artistic community, was the last to which he ought to have been sent. It is easily believed, therefore, that with engraving after the manner of Finden, Hablôt Browne troubled himself very little. He was faithful enough to go regularly to his workshop, but after a time he only made believe he was drawing, and would sit at his engraver's desk, with its little drawer open, reading a favourite author. A writer with brilliant imagery was his delight, and Shakespeare's poems and Butler's 'Hudibras' were the books most frequently found in his hands. As he read, even under the eyes of his master, he would make rapid sketches of the scenes as they presented themselves to his mind, and these were often as excellent as the productions of his prime. This was all very wrong, prosaic people will say, but the artistic gift could not be subdued, and the blunder was not so much in Hablôt Browne deceiving his master, as in his guardians binding him to an occupation for which he was totally unfitted by his natural qualifications."

Finden's studio was agreeable enough in its associations, and there Browne made some friends whose companionship lasted through life. Mr. Robert Young, his oldest and most intimate friend, his partner in many speculations, and advocate and admirer on every occasion, was an apprentice there at the same time. Mr. James Stephenson, Mr. Weatherhead, Mr. John Cousen, and the late W. H. Simmonds and Henry Winkles were also among the thirty assistants and apprentices engraving in the same rooms.

“Notwithstanding that a certain amount of artistic progress was made and life-long friendships were thus begun, the engraver's business was so unsuited to Browne that he soon felt it was not possible for him to prosecute it further. He more and more neglected his work; disagreements ensued, and ultimately it was agreed to cancel the indentures. This could hardly have been done without serious consideration. Bicknell, who paid Browne's apprentice fees, was very fond of dealing with engravings as commercial speculations, and was entitled to have some deference paid to his wishes; he was rather annoyed at the seeming perverseness of the young man, but genius and fate were stronger than the will of a patron, and Hablôt Browne left mechanical engraving for good in the year 1834.” Although relinquishing the mechanical side of the calling, as it happened Browne luckily brought away certain vastly useful snippets of practice acquired during his apparently “idle apprenticeship”; nor were the acquaintances gained in this big, busy, and business-like studio-workshop without their significant influences over future developments; and these admiring fellow-apprentices, more suited to the engravers' vocation, were subsequently instrumental in giving the fertile artist a good deal of valuable practical assistance, which made his future work fairly easy sailing from the very start, in this wise:—Browne was a born artist, and drawing—up to a certain point of dexterity and facility—was his easily gained gift; of drudgery, as we have seen, he had an instinctive horror; etching, or



the original gift of being able to execute his conceptions with ease and spirit by the medium of a point or etching-needle—lightly and playfully working through the etching-ground on the steel or copper plate,—and then, so far, for “PHIZ’s” facilities went no further—his task was finished ; it was his early friends, Young, Weatherhead, &c., who did the biting-in, stopping-out, the re-biting, strengthening, and what not, as regards the biting-in part ;—and then, with the knowledge and experience gained by their apprenticeship as engravers, these more expert, technical and “mechanical hands” pulled the work together, re-entering lines with the graver to give depth and colour here or there in the “darks,” and finishing up with sharper fine “dry-pointing” in “the lights.” The early “Pickwick” plates are quite wonders of painstaking, of artistic and scientific finish and perfection in their proof states ; the later plates to the same work being nearly all etching, without studying the advantages of artistic “carrying-further” and enhancing “values,” obtaining colour, and the contrasted effects of light and shade by further artistic toil. The execution at length grew somewhat flat and monotonous, with a corresponding sacrifice of brilliancy and sparkle.

We shall see that Browne made his drawings with amazing cleverness and ready ease, both of conception and execution ; his manual dexterity was extraordinary, and his needle evidently safe and sure ; his touch unhesitating, sharp, and crisp, and his handling as free, facile, and spontaneous as could be ; from this point came in outside assistance. It was Robert Young who “bit-in and re-entered” ; or it was Sands, or perhaps others ; Weatherhead seems to have done the biting-in of nearly all the Lever illustrations, and some few of the Dickens’s plates ; for the most part, it certainly fell to Young to bite-in or pull-together, and finish off the best known and most considerable portion of the Dickens series, beginning with “Pickwick” ;—“Copperfield,” “Dombey and Son,” and “Bleak House” we know fell to Young.



Before the advent of “Pickwick,” Browne was doing most excellent artistic work. For Henry Winkles—a man of parts, and one of the thirty assistants and apprentices to whom young Hablôt was introduced at Finden’s studios and work-rooms at that date, and before Browne turned his back on indentures—had projected an ably conducted publication upon “the architectural and picturesque illustrations of the cathedral churches of England and Wales,” generally favourably and familiarly known as “Winkles’ Cathedrals”:—“Having observed the talent of young Hablôt Browne, he gave him some drawing to do in his spare time; Winkles made an outline,” so we are told by D. C. Thomson, “of any cathedrals he required to have illustrated, and it was then handed to Browne, who dexterously ‘invested it with artistic merit,’ adding figures, and light and shade to the scene.” The numbers or monthly parts commenced in 1835; for the first volume twenty-six of the views were drawn or traced in outline or etched for biting-in on the steel plates by Browne, and the second volume contains fewer contributions by the busy “PHIZ”; the practical experiences by these means acquired remained useful lessons, the reward for labours unlikely to be associated with this facile designer. The plates show a delicate and a spirited mastery in a very unusual degree over the intricacies of architecture, which accounts for “the delightful bits” the artist subsequently loved to set down in his backgrounds, with a relish stimulating to all who can appreciate his finely picturesque and elevated sentiments of this architectural order.

Although it has been said everything about “Pickwick” was astounding, perhaps the most striking feature was the wonderful development of youthful talent. It was through this coincidence that both “Boz” and “PHIZ” thus early manifested their personalities before the world. Mention has been made of the happy recognition at the hands of the Society of Arts accorded to Browne’s juvenile etching (16 × 10), the triumphal progress of John Gilpin and his horse in the

famous ride, the version which in 1833 gained the Society's medal for "the best representation of an historical subject!" "There are," says "PHIZ's" biographer, "potentialities in the plate which make it interesting; and it speaks highly for the artistic acumen of the Society that in the youthful etcher they divined the world-renowned 'PHIZ' of coming years." On the same authority:—"It was in the early summer of 1836 that Dickens and 'PHIZ' first met, just when the success of the serial publication of 'PICKWICK' seemed likely to be wrecked by the want of a good illustrator. 'NEMO' was the title Hablôt Browne first wrote underneath his etchings. He had made up his mind to be a painter, and had no desire to appear before the public as a 'mere book-illustrator.' In the third plate, however, he etched for the novel he changed his signature to 'PHIZ,' the name which has become famous to all readers of Dickens's works, and of many of the most popular novels published between 1836 and 1860."

The origin of the title "PHIZ" is very simple:—"I signed myself 'NEMO' to my first two etchings," said the artist, "before adopting 'PHIZ' as my *sobriquet*, and this change was made to harmonise, I suppose, better with Dickens's 'Boz.'" "PHIZ, whiz, or something of that kind!" was Thomas Hood's jocular comment.

"It was the artist's fancy to take a peculiar name, and whether he did so to conceal his identity, hoping always to achieve what he thought would be more worthy fame as a painter, or simply, as he says, to correspond with Dickens's 'Boz,' is a matter really of small moment. Having hit on 'PHIZ' as an easily remembered title which formed an artistic-looking signature"—(and was wondrous easy to etch in seven or eight rapid strokes)—"he employed it in most of his Dickens illustrations."

Mr. Robert Young, "PHIZ's" early and life-long friend and assistant, related to H. K. Browne's biographer the particulars of that artist's first appearance on the Pickwickian platform; the story is thus set down by Mr. David Croal Thomson in

his interesting memorial, “The Life and Labours of Hablôt Knight Browne” :—

“When Hablôt Browne had left the service of Finden the engraver, and was setting up as a draughtsman, he saw the two illustrations by Buss, and called at Chapman’s with specimens of his work for Dickens to see. William Makepeace Thackeray was another artist who had similar thoughts, and he too submitted drawings for the author’s inspection. As fortunately for the future author of ‘Vanity Fair’ as for the future ‘PHIZ,’ the choice fell on Hablôt Browne. Fortunate it was because Thackeray would never have made a good illustrator; and fortunate it was for Browne, for without Dickens to illustrate, his skill would never have gained him great fame, while associated with such stories, the artist was assured of an audience as wide as the use of the English language. Browne and Dickens also were already known to each other, for the little pamphlet, ‘Sunday under Three Heads,’ written by the author of ‘PICKWICK’ under the *nom de plume* of ‘Timothy Sparks,’ had been illustrated by H. K. B.

“At this time Browne was lodging in Newman Street. He called one evening on Mr. Young at his rooms then in Chester Place, Regent’s Park, just after dinner. Mr. Young was still engaged with Finden, the line-engraver (where Hablôt Browne had been apprenticed), and he had mastered all the technical work of biting-in a steel plate with acid after it had been etched, this being a partly artistic and partly mechanical process which Browne never undertook to do himself. Browne on entering said, ‘Look here, old fellow: will you come to my rooms and assist me with a plate I have to etch?’ On Mr. Young—being as obliging a man as ever lived—readily assenting to go, Browne told him to take his key with him, as they might be late. The result was that the two conspirators sat up all night working hard at the steel. Browne’s work at etching the design was done before he called on Mr. Young, so that the biting-in was the occupation of the night, while both indulged in flights of

fancy as to the final outcome of the good fortune that was then dawning on the young artist.

“This was the illustration of ‘Sam Weller at the Borough Inn.’ Mr. Young’s part of the work consisted in rendering the lines—etched with a needle by Browne—the proper depth of colour by the application and manipulation of acid ; and this without necessarily adding or taking away from the artistic merit of the production. The design (called in later editions, when titles were added to the plates, ‘The First Appearance of Sam Weller’), is an inimitable composition, one in which ‘Sam’ was created and ‘Pickwick’ perpetuated, and which must have made Dickens’s heart warm as he looked at it and became conscious that Seymour’s place would certainly be more than filled by the young man who then signed himself ‘NEMO.’ It is not certainly so cleverly drawn as the second plate of the same subject done later (for the duplicate set of steels) ; it is influenced by the study of Seymour’s illustrations, and shows want of experience ; but it went very far to make the success of the publication assured, and was a distinct advance on Seymour’s plates, and was not to be named in the same breath with Buss’s productions.”

We are told that “PHIZ” generally worked under pressure and as described,—owing to the exigences entailed by the mode of publication,—“Boz” usually being in arrears,—and late with his suggestions for illustrations (often merely verbal in the instance of “PICKWICK” numbers) the artist would etch a plate in one day, have it bitten-in by a friend in the evening, and ready for the printer the succeeding day.

“PHIZ’S” ORIGINAL PLATES AND THEIR EARLIEST TITLES,  
1836-7

The plates to illustrate “Pickwick,” as regards the original publication in twenty monthly numbers, it will be seen, were at first issued unlettered, bearing neither titles, publishers’ address, date, nor any description beyond the name of the



artist lightly etched, with the number of the page to which the plate referred marked beneath the respective illustrations as a guide to the binders; and even these slight directions are omitted after the appearance of the first eleven parts.

Nor to the first serial issue as aforesaid was there provided the customary “List of Illustrations”; thus the plates so far remained unchristened. The numerals referring to the respective pages which the plates were designed to face, are also omitted after page 325, “The Interview at Sergeant Snubbin’s Chambers.” The two plates which illustrate Part XII. have no numerals referring to pages, and are further overlooked in the “Directions to the Binder” issued with the final part, and providing for the placement of the remainder of the illustrations.

The plates undescribed were “Sam Weller with his Father in the Snug Parlour of the ‘Blue Boar’”—engaged in concocting the celebrated Valentine to “Mary at Mrs. Nupkin’s,” page 342, subsequently lettered “The Valentine”; and the famous Court scene at Guildhall during the memorable trial of “Bardell *versus* Pickwick,” page 358, later simply entitled “The Trial.”

The succeeding fourteen plates bear no paginal references in the original issue, but the publishers realised the inconvenience entailed by this evident oversight, and they caused to be printed with the “Contents” a fly-leaf (bearing “errata” on the back) to supply the needful

“DIRECTIONS TO THE BINDER.”

This leaflet is interesting, beyond its original purpose, as giving the first official descriptions of the last fourteen plates, the only ones thus specified. These particular descriptions were never engraved in the form set down, for “the first” or original set of plates still remain in their original unlettered condition, and when the second so-called “duplicate set of plates,” executed by “PHIZ” throughout (who carefully *facsimiled* the Seymour plates also), ultimately came to be



lettered for the "first collected edition," revised titles were adopted, as here indicated.

We give the descriptions originally chosen, with the titles subsequently engraved beneath the respective subjects :—

FIRST DESCRIPTION ["DIRECTIONS TO BINDER." Issued 1837].	TITLE ENGRAVED ON PLATE, WHEN THE "PUBLICATION LINE" WAS ADDED.
	<i>To face page</i>
Part 13. The Card Table at	
Bath ... ..	391—The Card Room at Bath.
,, Mr. Winkle Entering	
the Sedan Chair ...	382—Mr. Winkle's Situation when the Door "blew to."
Part 14. The Drinking Party at	
Bob Sawyer's ...	409—Conviviality at Bob Sawyer's.
,, Mr. Pickwick Sitting	
for his Portrait ...	434—Mr. Pickwick "Sits for his Portrait."
Part 15. Mr. Mivins Dancing in	
the Warden's Room	441—The Warden's Room.
,, Discovery of Mr. Jin-	
gle in the Fleet ...	453—Discovery of Jingle in the Fleet.
Part 16. Mr. Stiggins Discours-	
ing ... ..	484—The Red-nosed Man Discourseth.
,, Mrs. Bardell Recog-	
nising Mr. Pickwick	498—Mrs. Bardell encounters Mr. Pick- wick in the Prison.
Part 17. Mr. Winkle Disclosing	
his Marriage, on his	
Knees ... ..	504—Mr. Winkle Returns under Extra- ordinary Circumstances.
,, The Bagman's Uncle	523—The Ghostly Passengers in the Ghost of a Mail.
Part 18. Bob Sawyer on the Roof	
of the Chaise ... ..	533—Mr. Bob Sawyer's Mode of Travel- ling.
,, The Combat between	
the Rival Editors...	553—The Rival Editors.
Parts 19 and 20 were issued as one number, and only two plates were given with these.	
Parts 19 and 20. The Fat Boy	
and Mary ...	579—Mary and the Fat Boy.
,, , The Coachmen	
• Drinking the	
Toast ... ..	590—Mr. Weller and his Friends Drink- ing to Mr. Pell,

After the original first issue of “Pickwick” in monthly parts, the titles, now universally familiar, were engraved in “script” beneath the plates described as “the duplicate set,” executed throughout by H. K. Browne; and this “working” set has been in use ever since. By a fortunate coincidence the publishers have reason to congratulate themselves upon the circumstance of still possessing the original set of plates, which remain in the state described, without titles or similar indications, and are by them treasured as the “best plates”; these have recently been carefully restored and strengthened by the skilful hand of Mr. F. W. Pailthorpe, with all reverence for the preservation of the original work. The original plates are instances of “PHIZ’s” best work; the engraving was careful and painstaking, and the first conceptions are generally more interesting. “PHIZ” by no means confined his efforts to the execution of *facsimiles*; on the contrary, he indulged himself in varying his versions of several incidents, especially in the instances of plates pertaining to the earlier chapters. For example, there were two versions of the following:—“The Breakdown,” “Mrs. Bardell Faints in Mr. Pickwick’s Arms,” “The Election at Eatanswill,” and “Mrs. Leo Hunter’s Fancy-dress Déjeuné”: these show the most distinct variations. There are noticeable differences to be observed in other plates—“The Middle-aged Lady in the Double-bedded Room,” and “Mr. Pickwick in the Pound”; there are also less strongly marked differences in the alternative versions of “The First Appearance of Mr. Samuel Weller.” We have illustrated the more important divergencies by reproducing for facility of comparison the alternative plates side by side, together with those respective drawings which show interesting differences as regards their subsequent carrying out in engraved form. There are minor differences in nearly every instance, and no two plates of the respective series are exact *facsimiles*; there are details in one not given in the other. The second set of plates were

executed with greater facility than the first or original plates ; but the second series shows more of "PHIZ's " marked dexterity, later on running to conventionality, at the loss of the quality of "characterisation," which distinguished the original plates in a marked degree.

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Hablôt Knight Browne, after Robert Seymour.

*Facsimile of the water-colour drawing by "PHIZ" of his version—*

"MR. PICKWICK ADDRESSES THE PICKWICK CLUB." (Chap. I.)

See the Seymour etching (page 59).

The above version was produced, in later years, by "PHIZ" to supply the place of the original design by Seymour (which the publishers had not retained) in a complete series of "Pickwick" drawings, executed as a commission for a friendly patron, the late Mr. F. W. Cosens, of Melberry Road.





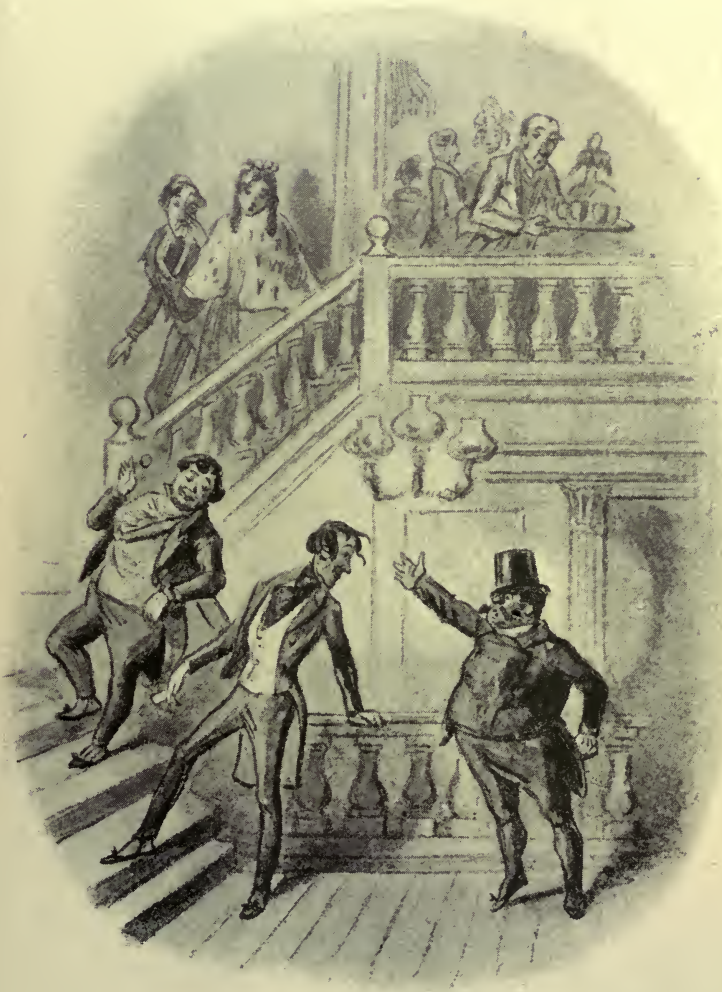
Hablôt Knight Browne, after Robert Seymour.

*Facsimile of the water-colour drawing by "PHIZ" of his version—  
"THE PUGNACIOUS CABMAN." (Chap. II.)*

See the Seymour etching (page 63).

<sup>1</sup> The above version was executed, in later years, by "PHIZ" to supply the place of the original design by Seymour (which the publishers had not retained) in a complete series of drawings to "Pickwick," executed as a commission for a friendly patron, the late Mr. F. W. Cosens,





Hablôt Knight Browne, after Robert Seymour.

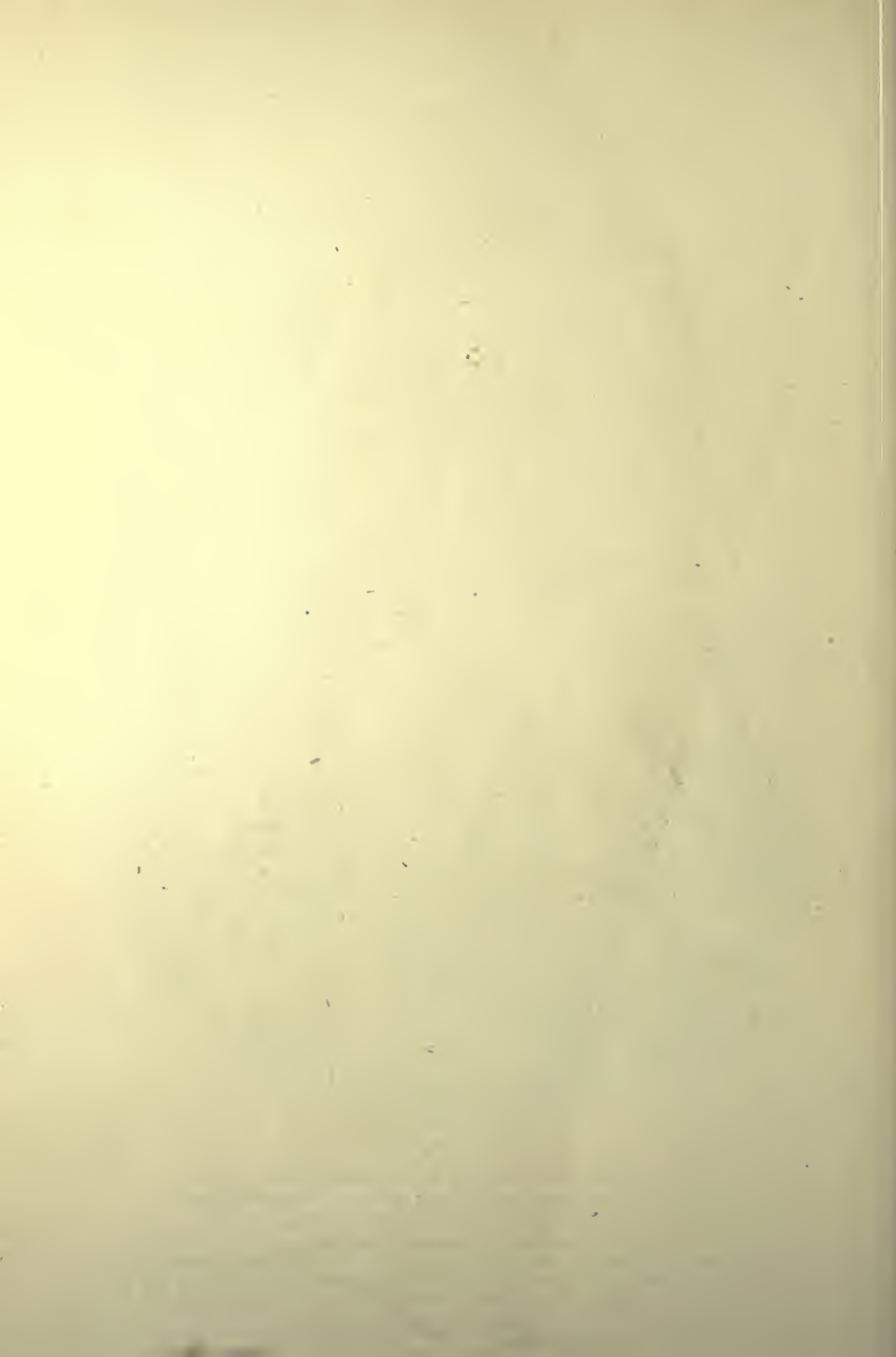
*Facsimile of the water-colour drawing by "PHIZ," of his version—*

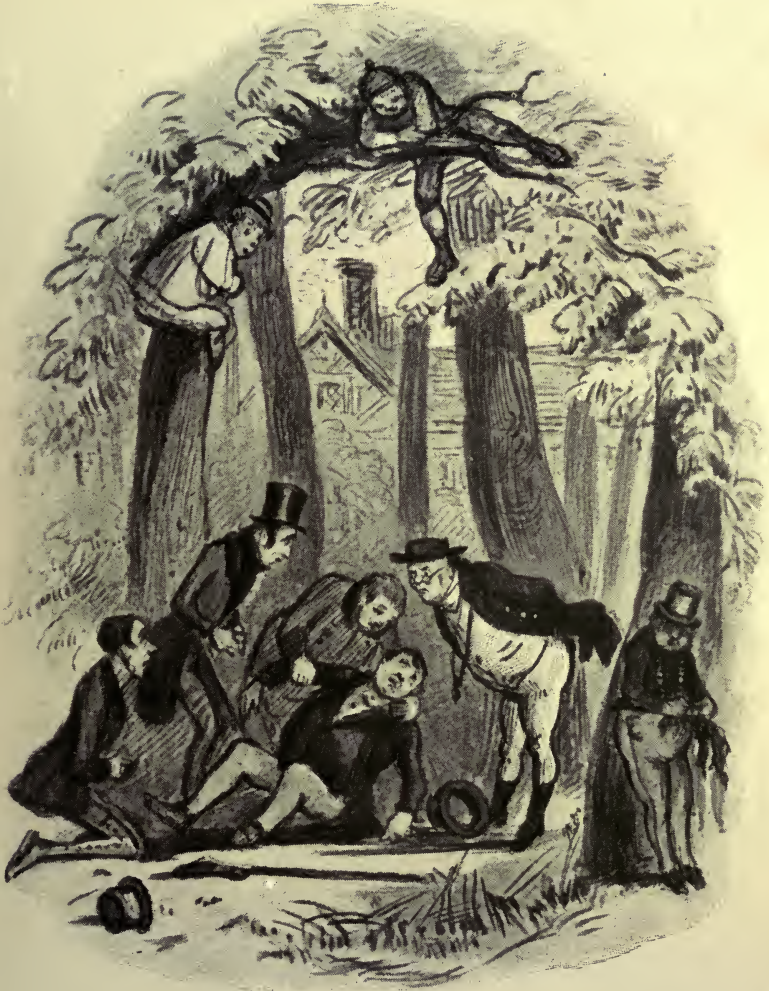
"DR. SLAMMER'S DEFIANCE OF JINGLE." (Chap. II.)

See the Seymour etching (page 89).

The above version was executed, in later years, by "PHIZ," to supply the place of the original design by Seymour (which the publishers had not retained) in a complete series of drawings to "Pickwick," executed as a commission for a friendly patron, the late Mr. F. W. Cosens.





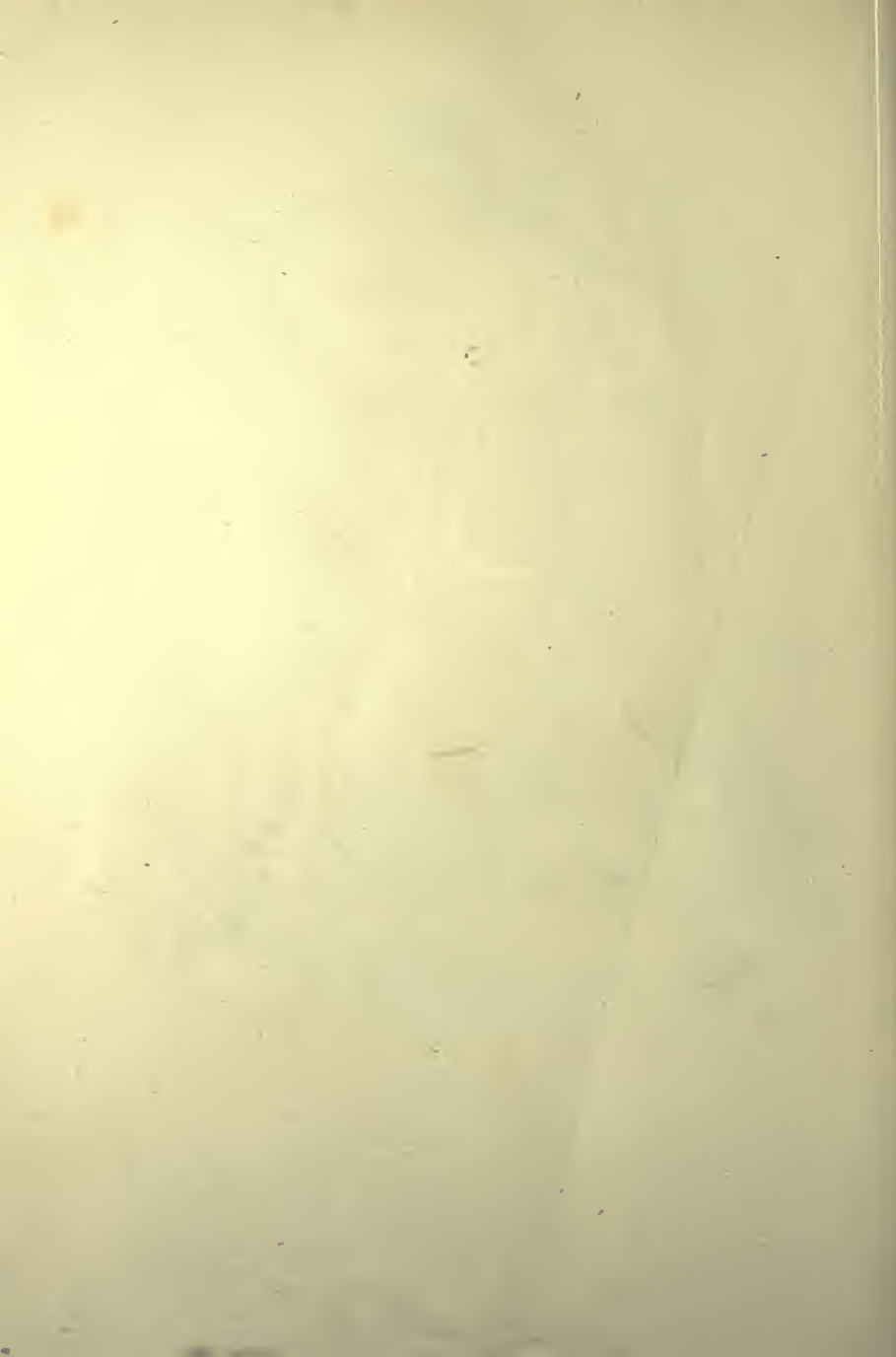


Hablôt Knight Browne.

*Facsimile of the original drawing by "PHIZ"—*

"MR. WINKLE'S FIRST SHOT." (Chap. VII.) *Unused.*

This subject was designed by H. K. Browne to illustrate an incident in No. III. of the first issue of "Pickwick" in monthly parts. Like the Buss drawing of "Mr. Pickwick at the Review," the above was probably submitted to the publishers as a specimen of "PHIZ's" qualifications for the post of artist to continue the illustrations to "Pickwick" when abruptly interrupted by the death of Seymour, on the eve of the publication of Part II. This design was too late for insertion apparently, and the artist was never commissioned to make an etching of the subject in question. It was first reproduced by *photogravure*, with the *facsimiles* of the complete series of "Pickwick" drawings, given in the 1887 ("Victoria") Edition, and has not otherwise appeared before.



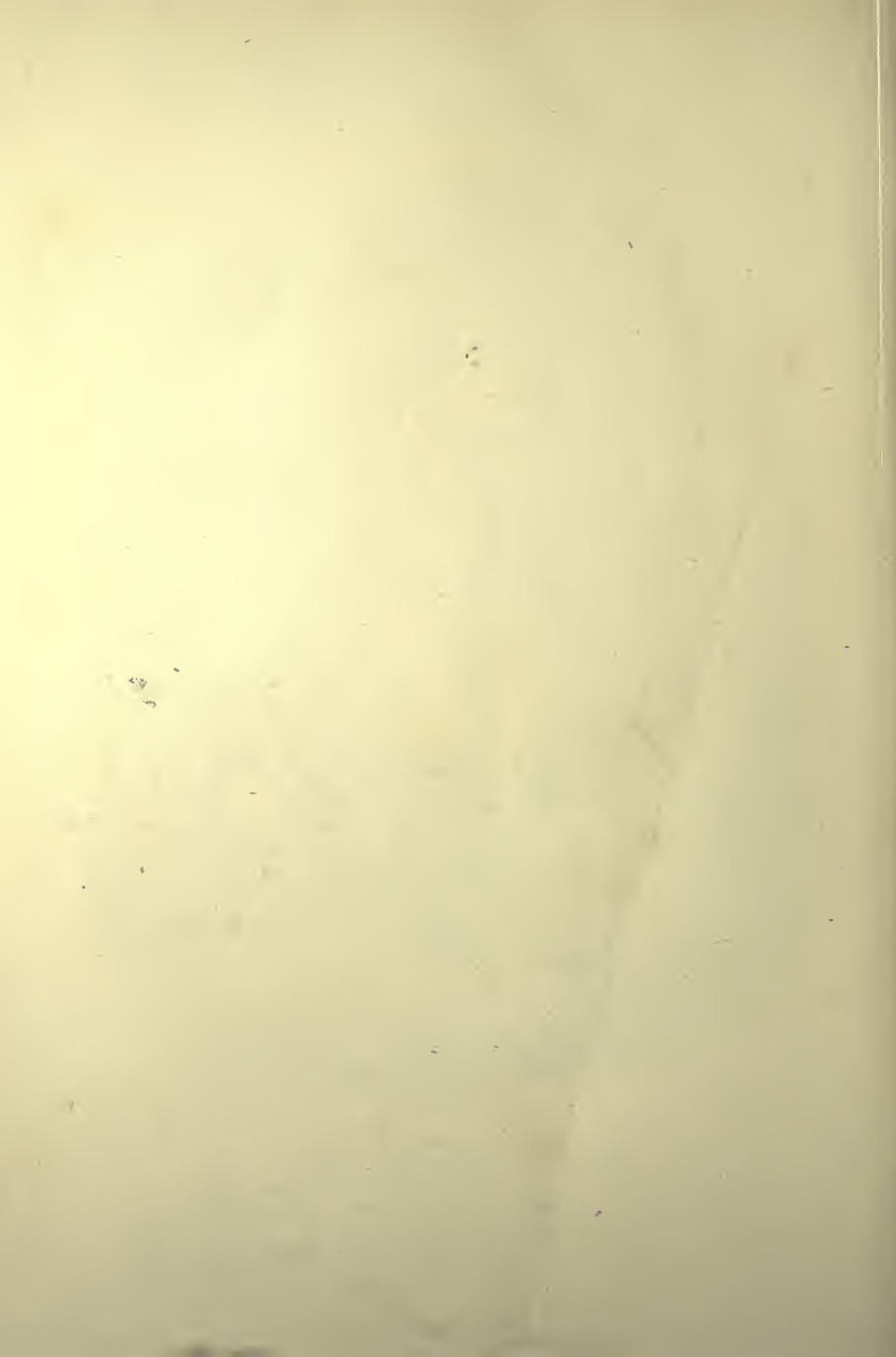


Hablôt Knight Browne.

*Facsimile of the original drawing by "PHIZ."*

"THE FAT BOY AWAKE—ON THIS OCCASION ONLY." (Chap. VIII.)

This design, which did not appear in the original issue in monthly numbers, was a later commission to "PHIZ" from the publishers to replace the etching of the same subject by R. W. Buss, which appeared in No. III. of the monthly parts, and was subsequently omitted. The "PHIZ" etching, after this design, was substituted in the first "collected edition," and in all later issues. (See the Buss etching, page 113).







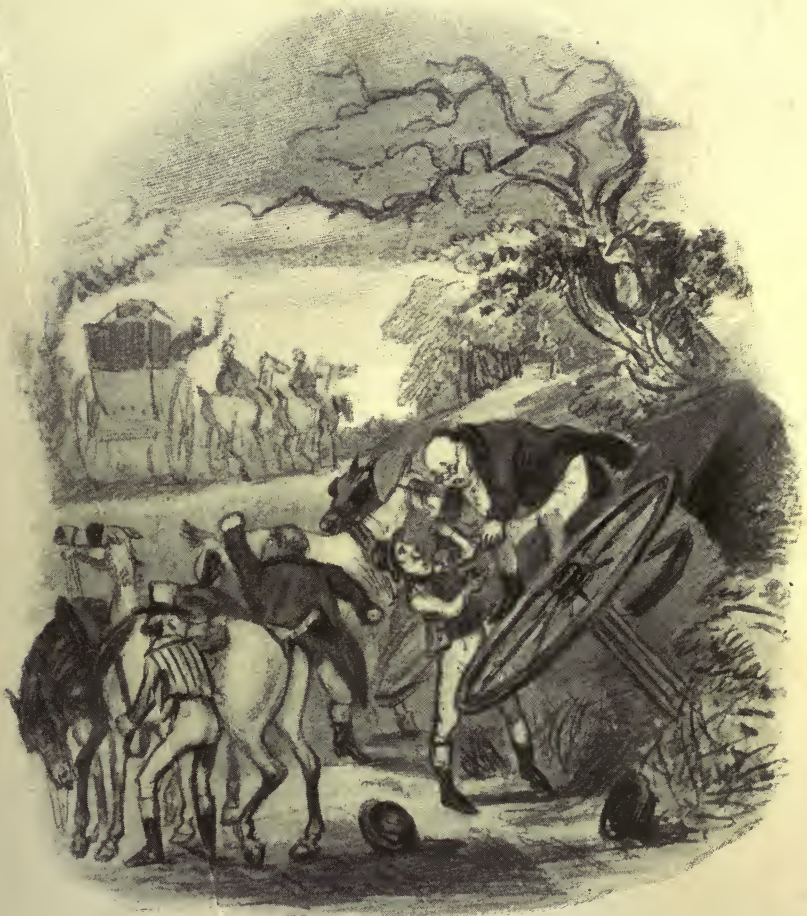
Hablôt Knight Browne.

*Facsimile of the original drawing by "Phiz."*

"MR. WARDLE AND HIS FRIENDS UNDER THE INFLUENCE OF 'THE SALMON.'"  
(Chap. VIII.)

This design, which did not appear in the original issue in monthly numbers, was a later commission from the publishers to replace the etching of "The Cricket Match" (Chap. VII.), by R. W. Buss, published with No. III. of the monthly parts, and subsequently omitted. The etching by "Phiz" was substituted in the first "collected edition," and in all later issues. (See the Buss etching, page 111).





Hablôt Knight Browne.

*Fesimile of the original drawing by "PHIZ."*—

"THE BREAKDOWN." (Chap. IX.)

The design submitted by H. K. BROWNE for "The Postchaise Incident" (Part IV.) of the issue in monthly numbers; this drawing was approved by Dickens, and, with certain modifications, etched on steel accordingly. It is understood that the companion etching to Part IV., "The First Appearance of Mr. Samuel Weller" was executed in advance of this plate of "The Breakdown." H. K. BROWNE signed these "NEMO" in faintly scratched capital letters. These etchings, both on one plate, very successfully introduced the young artist to the public, and, from that period, "PHIZ" was regarded as the illustrator of Dickens, by general acceptance—until after the publication of "A Tale of Two Cities" was completed, when the author and his artist finally broke off their relations, which, to their mutual advantage had continued unaltered for nearly a quarter of a century. R. W. BUSS also sent in a drawing of "The Breakdown." (See the Buss design, page 17.)







Hablôt Knight Browne.

The original etching by "PHIZ," illustrating  
 "THE BREAKDOWN." (Chap. IX. Part IV.)

This first plate is introduced, for purposes of comparison, to show the modifications and differences between the foregoing original design and the actual engraving, which appeared in No. IV. of the monthly parts. The second etching follows the original design, and appeared later on as an alternative illustration, belonging to the "duplicate set."







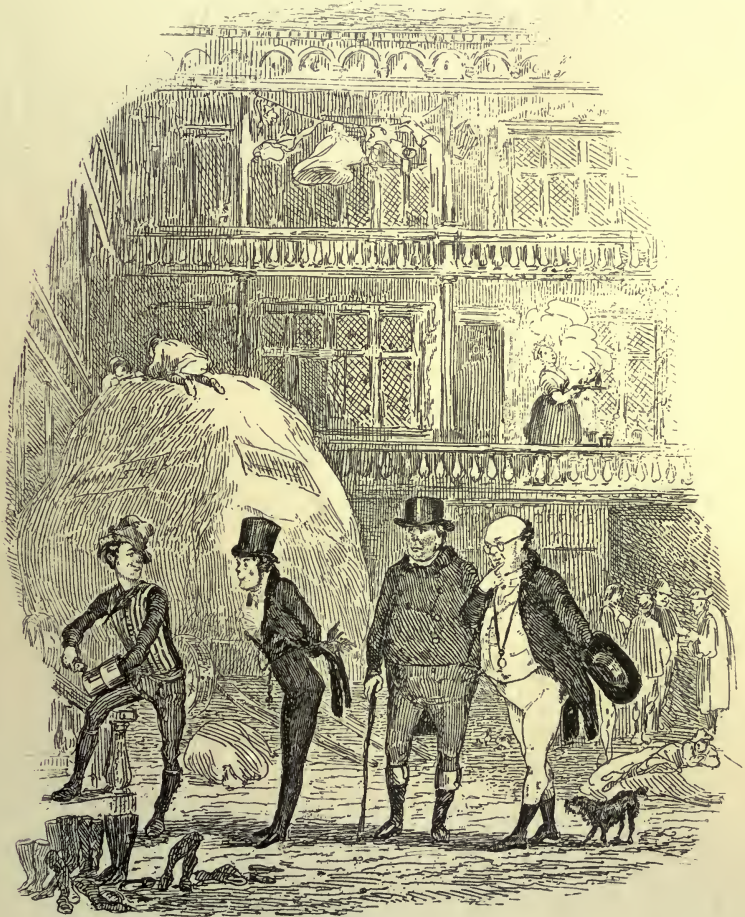
Hablôt Knight Browne.

"PHIZ's" second or lettered etching—

"THE BREAKDOWN." (Chap. IX.)

This plate of the "duplicate set" differs in many respects from the original etching—particularly in showing four post-horses—and in other details, in which the second etching more closely adheres to the original design.





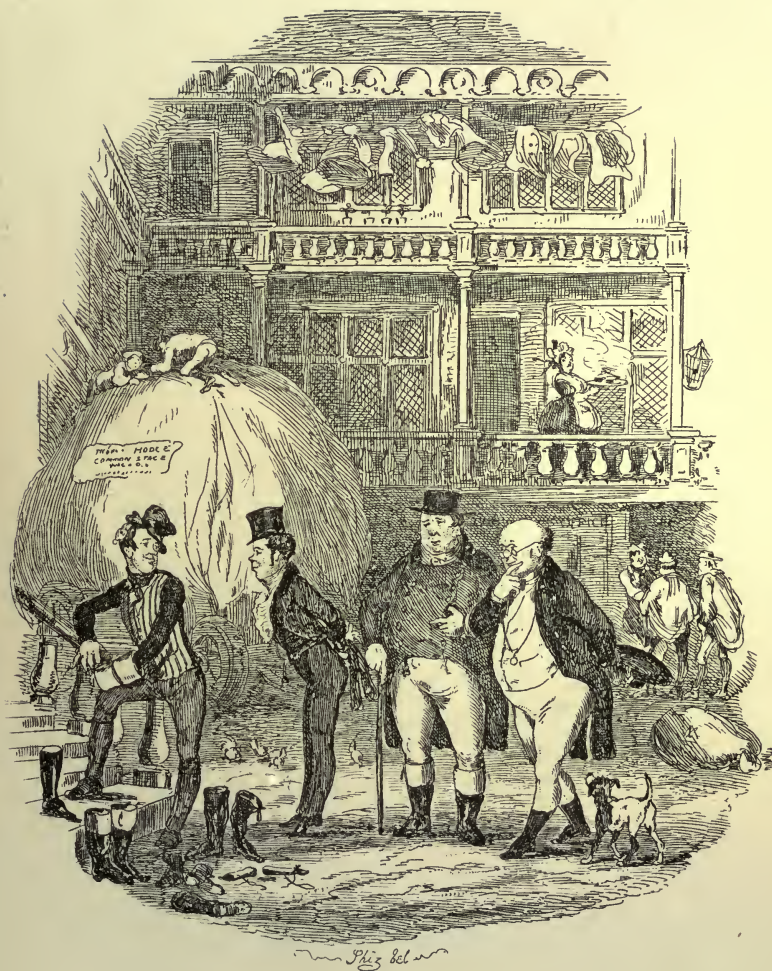
Hablot Knight Browne.

"FIRST APPEARANCE OF MR. SAMUEL WELLER." (Chap. X. Part IV.)

The original etching of this subject. The plate from the "duplicate set," follows, showing alterations introduced by the artist.







Hablôt Knight Browne.

"FIRST APPEARANCE OF MR. SAMUEL WELLER." (Chap. X.)

The second or lettered etching of this subject, a *facsimile* of "PHIZ's" sketch as submitted to Dickens.





Hablôt Knight Browne.

"MRS. BARDELL FAINTS IN MR. PICKWICK'S ARMS." (Chap. XII.)

The original etching of this subject, introduced for facility of comparison, as showing the alterations made by the artist in executing his second version.







Hablôt Knight Browne.

"MRS. BARDELL FAINTS IN MR. PICKWICK'S ARMS." (Chap. XII.)

The second etching of this subject, executed by "PHIZ" for the duplicate or lettered set of plates.







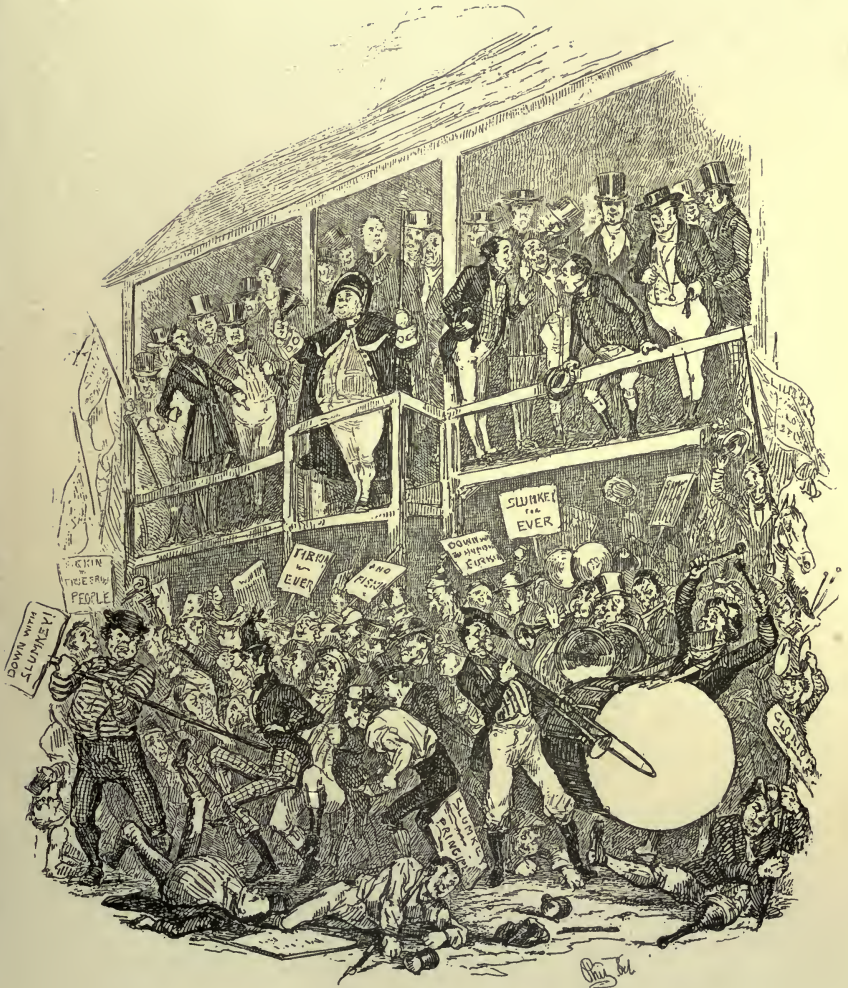
Hablôt Knight Browne.

*Facsimile of the original drawing by "Phiz"—*

"THE ELECTION AT EATANSWILL." (Chap. XIII.)

The original etching, as it appeared in Part V. of the monthly numbers, follows for purposes of comparison, as showing the considerable modifications and alterations introduced by the artist in executing his engraving after this first design.





Hablôt Knight Browne,

The first issue. "Phiz's" original etching (the unlettered plate, which appeared in the monthly parts),

"THE ELECTION AT EATANSWILL."

Showing the modifications introduced by the artist in executing his first engraving after the foregoing design.











*I think it would be better, if Pickwick had hold  
of the Banditti's arm. If Minerva tried to look a  
little younger (more like Mrs. Pott—who is perfect) I think  
it would be an additional improvement.*

Hablôt Knight Browne.

*Facsimile of the original drawing, with the suggestions for improvements, written by  
Charles Dickens upon the margin.*

*"MRS. LEO HUNTER'S FANCY-DRESS DEJEUNE." (Chap. XV.)*

*The etching follows, showing the modifications carried out by the artist.*







The second etching by Hablot Knight Browne.

"MRS. LEO HUNTER'S FANCY-DRESS DÉJEUNÉ." (Chap. XV.)

This alternative plate is reproduced for facility of comparison with the foregoing original design and etching, as showing those alterations introduced by the artist in executing his second engraving for the "duplicate series."





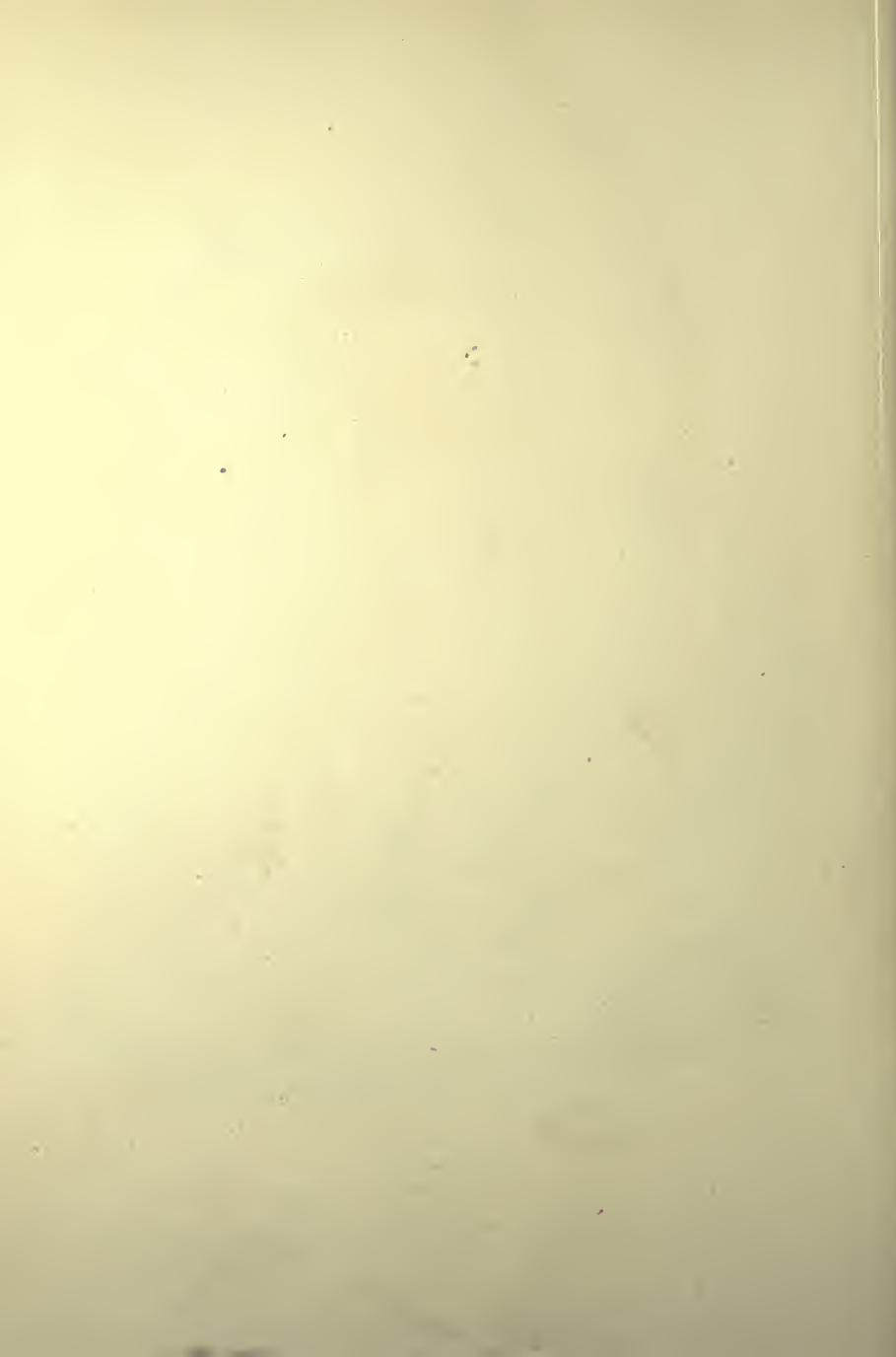


Hablôt Knight Browne.

*Facsimile of the original drawing by "PHIZ."*

"MR. PICKWICK IN THE POUND." (Chap. XIX.)

The first etching after this design follows for purposes of comparison with the original study, as showing the modifications and alterations introduced by the artist in executing the engraving.





Hablot Knight Browne.

THE ORIGINAL ETCHING OF "MR. PICKWICK IN THE POUND." (Chap. XIX.)

This first plate is introduced for facility of comparison with the foregoing design, as showing the modifications and alterations made by the artist in executing his second engraving.

N.B.—The second etching of this illustration varies in there being but one donkey. The groups in the background differ, and there are more children looking between the bars of the pound.







Hablôt Knight Browne.

"THE MIDDLE-AGED LADY IN THE DOUBLE-BEDDED ROOM. (Chap. XXII.)

The original etching of this subject, closely adhering to the first design; introduced for facility of comparison with the second version as etched for the "duplicate series."





Habit Knight Browne.

"THE MIDDLE-AGED LADY IN THE DOUBLE-BEDDED ROOM." (Chap. XXII.)

The second plate of this subject, showing the modifications introduced by the artist in executing his alternative etching for the "duplicate series."







Hablôt Knight Browne.

*Facsimile of the original drawing by "PHIZ."*

"JOB TROTTER ENCOUNTERS SAM IN MR. MUZZLE'S KITCHEN." (Chap. XXV.)

The original etching after this design follows for purposes of comparison with the original sketch, as showing the modifications introduced by the artist in executing the engraving.







Hablôt Knight Browne.

The original etching by "PHIZ."

"JOB TROTTER ENCOUNTERS SAM IN MR. MUZZLE'S KITCHEN." (Chap. XXV.)

This first plate is introduced for facility of comparison with the foregoing original drawing, as showing the modifications made by the artist in executing the engraving.

N.B.—The second etching, executed for the "duplicate set" varies in details; the figures are a trifle larger and more spirited. The kitchen floor is shown paved with pan-tiles.





*I think the Sergeant should look younger, and a great deal more sly, and knowing — he should be looking at Pickwick too smiling compassionately at his innocence. The other fellows are noble — C.D.*

Hablôt Knight Browne.

Facsimile of the original drawing by "PHIZ," with remarks and suggestions for modifications written by Charles Dickens on the margin.

"THE FIRST INTERVIEW WITH SERGEANT SNUBBIN." (Chap. XXXI.)







Hablôt Knight Browne.

*Facsimile of the original drawing by "Phiz."*

"THE VALENTINE." Chap. XXXIII. (Part XII).

The second etching produced after this design follows for purposes of comparison with the first sketch, as showing the modifications introduced by the artist in executing the engraving.





Hablôt Knight Browne.  
The second etching by "Phiz."  
"THE VALENTINE." (Chap. XXXIII.)

This alternative plate is introduced for facility of comparison with the foregoing drawing, as showing the modifications subsequently made by the artist in executing the engraving.

N.B.—In the original etching after this plate there are various minor differences, and the newspaper on the floor is omitted.







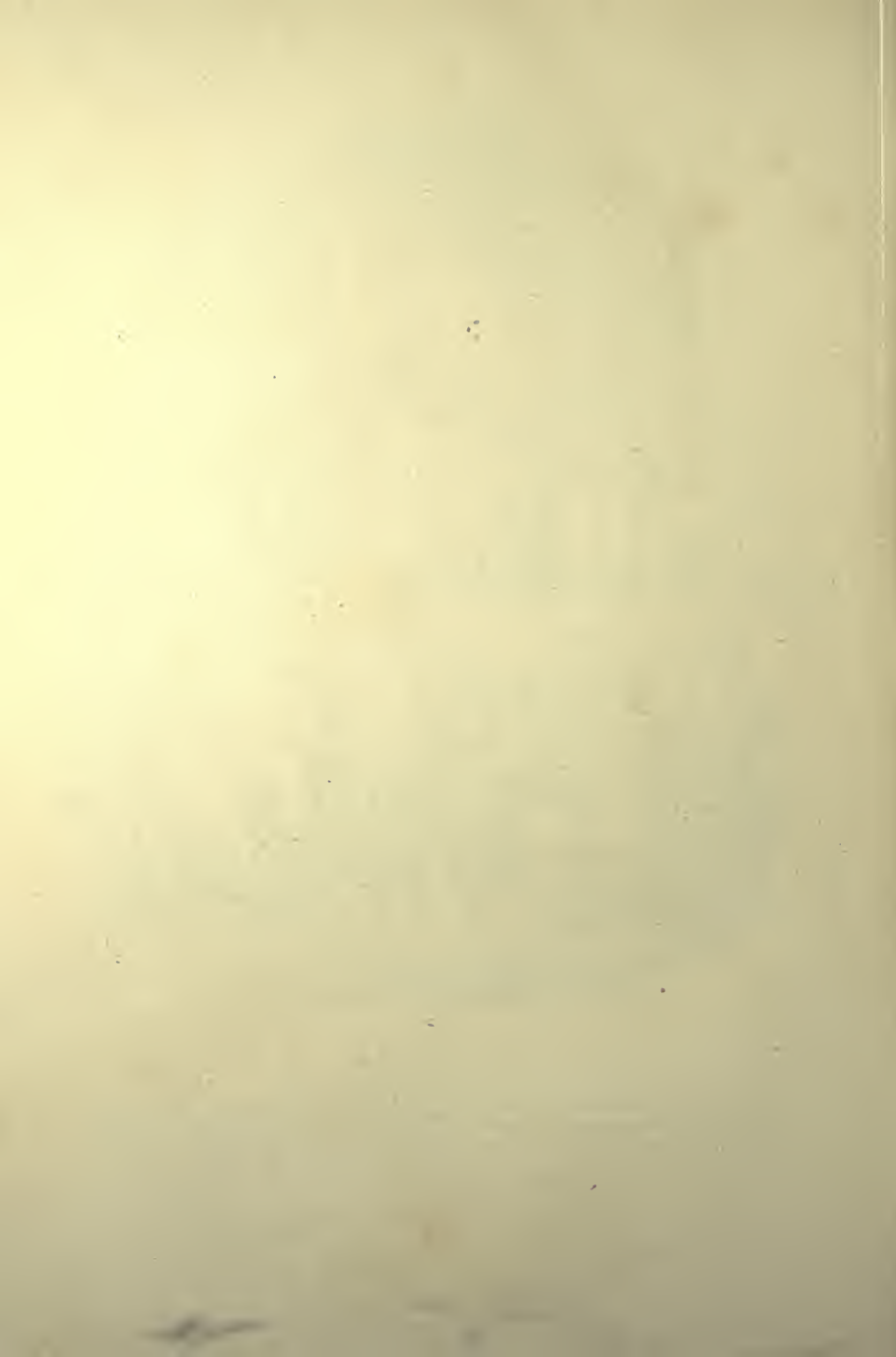
Hablôt Knight Browne.

*Facsimile of the original drawing by "Phiz."*

"THE MEMORABLE TRIAL OF BARDELL AGAINST PICKWICK," Chap. XXXIV. (Part XII.)

The second etching after this design follows for purposes of comparison as showing the considerable modifications and alterations introduced by the artist in executing his engraving.







Hablôt Knight Browne.

The second etching by "Phiz."

"THE TRIAL." (Chap. XXXIV.)

This alternative plate is introduced for facility of comparison with the foregoing original drawing, as showing the alterations and modifications subsequently made by the artist in executing the engraving.

N.B.—The first plate varies in minor respects; Mr. Perker's hat did not appear on the seat.



Winkle should be holding the smoky candlestick above his head I think.  
It looks more comical, the light having gone out.



a fat charman so stout as our friend here, never draw breath in Bath  
I would leave him where he is decidedly. Is the  
lady full dressed? She ought to be. C.B.

Hablôt Knight Browne.

Facsimile of the original drawing by "PHIZ," with remarks and suggestions written by Charles Dickens on the margin.

"MR. WINKLE'S SITUATION WHEN THE DOOR 'BLEW TO.'" Chap. XXXVI. (Part XIII.)













Hablot Knight Browne.

*Facsimile of the original drawing by "Phiz."*

"CONVIVIALITY AT BOB SAWYER'S." Chap. XXXVIII. (Part XIV.)

The etching after this design differs in several minor respects from the above drawing, but chiefly in the omission of the skeleton, which Dickens thought proper to have suppressed when H. K. B. etched the plate.







Hablôt Knight Browne.

*Facsimile of the original drawing by "PHIZ."*

"MR. MIVINS DANCING IN THE WARDEN'S ROOM—FLEET PRISON." (Chap. XLI.)

This version was not used, its place being taken by an alternative design, after the second drawing. "PHIZ" executed the actual etching, which appeared in the original issue in monthly numbers (Part XV.).







Hablöt Knight Browne.

"THE WARDEN'S ROOM—FLEET PRISON." (Chap. XLI.

The original etching of this subject is reproduced for facility of comparison with the foregoing alternative design, for which the present version was substituted

N.B.—"Phiz's" second etching varies slightly in minor details.





are Sam and the housemaid clearly made out; and  
 then if he were looking on with his arm round  
 I rather question the accuracy of the housemaids

Hablôt Knight Browne.

Facsimile of the original drawing by "PHIZ," with remarks and suggestions written by Charles Dickens on the margin.

"MR. WINKLE DISCLOSING HIS MARRIAGE ON HIS KNEES." Chap. XLVII. (Part XVII.)

Are Sam and the housemaid clearly made out; and would it not be better if he were looking on with his arm round Mary? I rather question the accuracy of the housemaids.







Hablôt Knight Browne.  
Second etching by "PHIZ."

"MR. WINKLE RETURNS UNDER EXTRAORDINARY CIRCUMSTANCES." (Chap. XLVII.)

This plate is introduced for facility of comparison with the foregoing original drawing, as showing the slight modifications made by the artist at Dickens's suggestion.

N.B.—"PHIZ's" first etching varies in details, principally in the contents of shelves in background.



Charles <sup>his</sup> Dickens  
mark



Hablôt Knight Browne.

*Facsimile of the original drawing by "PHIZ."*

"THE BAGMAN'S UNCLE."

With the "sign manual" of approval, and "his mark," inscribed by Charles Dickens on the margin.

"THE GHOSTLY PASSENGERS IN THE GHOST OF A MAIL."



WILLIAM HEATH





# PICKWICKIAN ILLUSTRATIONS

BY  
WILLIAM HEATH

*TWENTY ETCHINGS*

PUBLISHED BY THOMAS McCLEAN

1837



## LIST OF HEATH'S ILLUSTRATIONS, 1837

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"MR. JINGLE FELL ON HIS KNEES, REMAINED THEREUPON FOR FIVE MINUTES THEREAFTER, AND ROSE THE ACCEPTED LOVER, ETC." Chap. VIII. ... ..	6
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By William Heath.  
Pickwickian illustrations.

1. "SUCH WAS THE INDIVIDUAL ON WHOM MR. PICKWICK GAZED THROUGH HIS SPECTACLES." (Chap. II.)

Published 1837.





By William Heath.  
Pickwickian illustrations.  
2. "NOT THE MAN!" (Chap. II.)  
Published 1837.













By William Heath.  
Pickwickian illustrations.

4. " 'WHAT MAKES HIM GO SIDEWAYS?' SAID MR SNODGRASS IN THE BIN TO MR. WINKLE  
IN THE SADDLE." (Chap. III.)

Published 1837.

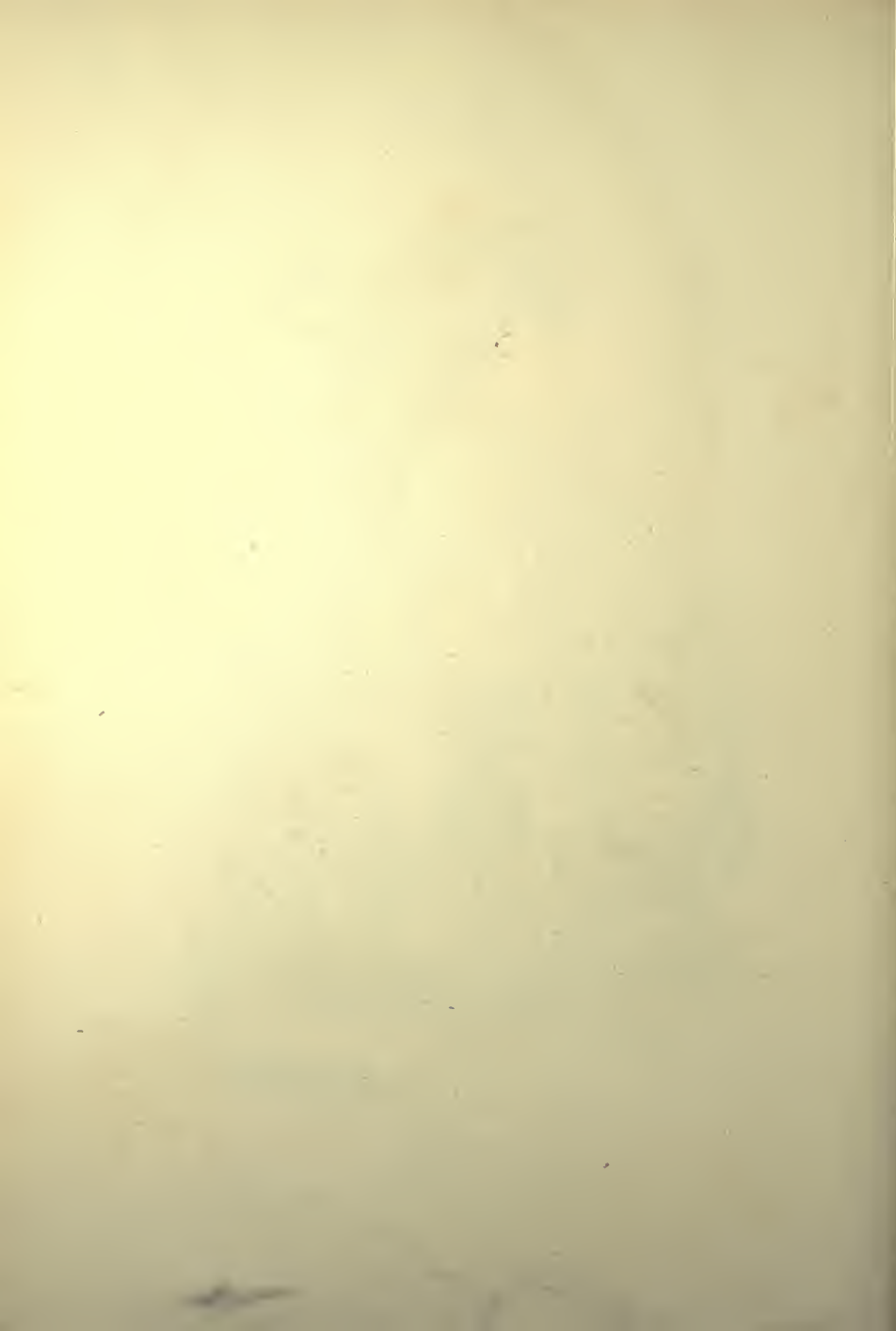




By William Heath.

Pickwickian illustrations.

5 "BLESS MY SOUL, I DECLARE I FORGOT THE CAP!" (Chap. VII  
Published 1837.







By William Heath,  
Pickwickian illustrations.

6. "MR. JINGLE FELL ON HIS KNEES, REMAINED THEREUPON FOR FIVE MINUTES THERE-  
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Published 1837.

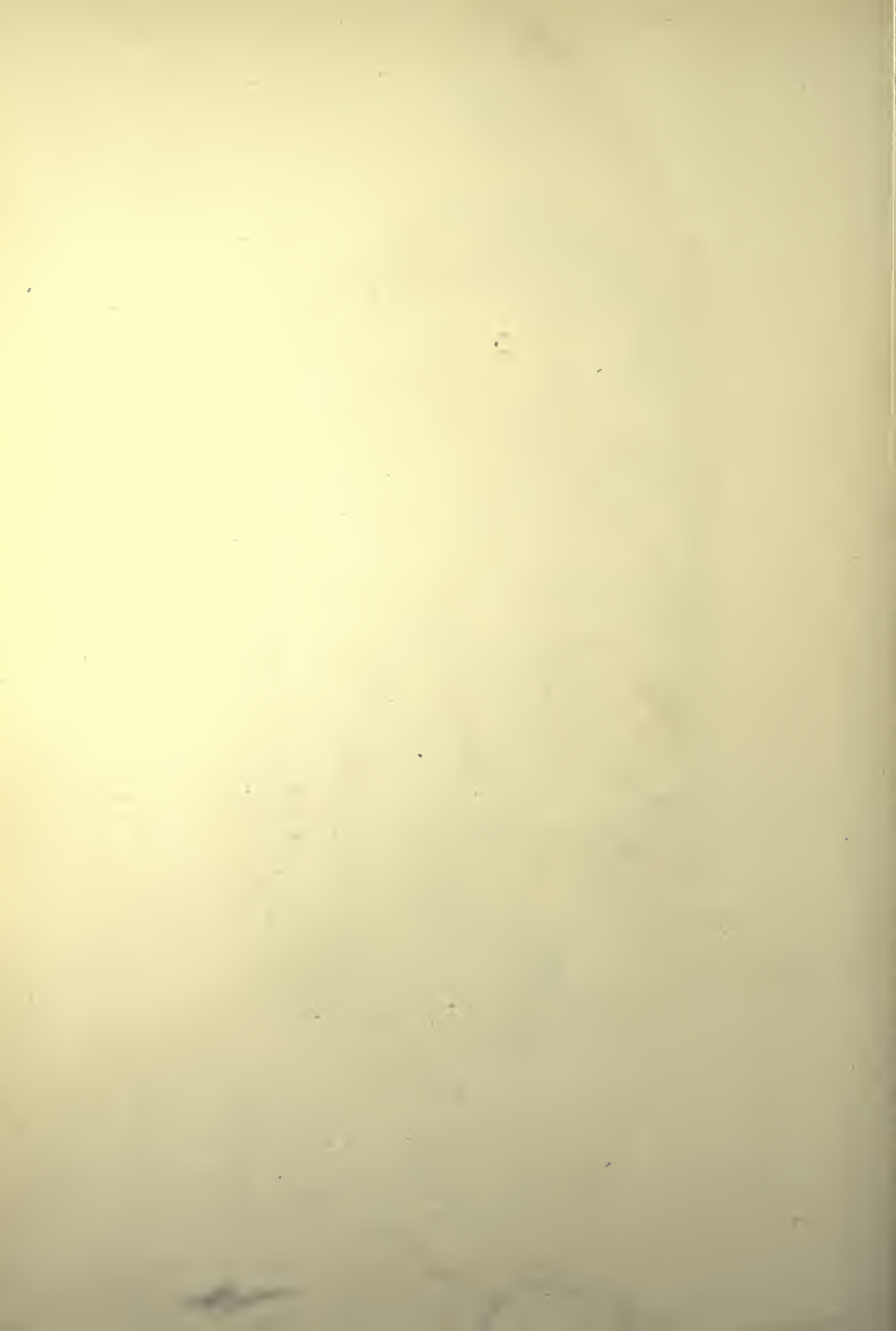




By William Heath.  
Pickwickian illustrations.

7. "ASK NUMBER TWENTY-TWO VETHER HE'LL HAVE THEM NOW, OR VAIT TILL HE GETS 'EM?" (Chap. X.)

Published 1837.







By William Heath.  
Pickwickian illustrations.

8. "YOU WOULDN'T MIND SELLING IT NOW?"  
'AH! BUT WHO'D BUY IT?' (Chap. XI.)

Published 1837.







By William Heath.

Pickwickian illustrations.

9. "MRS. POTT AND MR. WINKLE." (Chap. XIII.)

Published 1837.





By William Heath.  
Pickwickian illustrations.

10. "WHAT THE DEVIL ARE YOU WINKING AT ME FOR?"  
BECAUSE I LIKE IT, TOM SMART," SAID THE CHAIR." (Chap. XIV.)  
Published 1837.







By William Heath.  
Pickwickian illustrations.

11. "‘SIR,’ SAID MR. TUPMAN, ‘YOU’RE A FELLOW!’  
‘SIR,’ SAID MR. PICKWICK, ‘YOU’RE ANOTHER!’” (Chap XV.)  
Published 1837.





By William Heath.  
Pickwickian illustrations.

12. "‘YOU SEEM ONE OF THE JOLLY SORT,—YOU LOOKS AS CONVIVIAL AS A LIVE TROUT  
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Published 1837.







By William Heath.  
Pickwickian illustrations.

13. "‘WHAT,’ SAID MR. POTT SOLEMNLY, ‘WHAT RHYMES TO TINKLE, VILLAIN?’  
(Chap. XVIII.)  
Published 1837.







By William Heath.  
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14. "‘WHO ARE YOU, RASCAL?’ SAID THE CAPTAIN.  
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Published 1837.

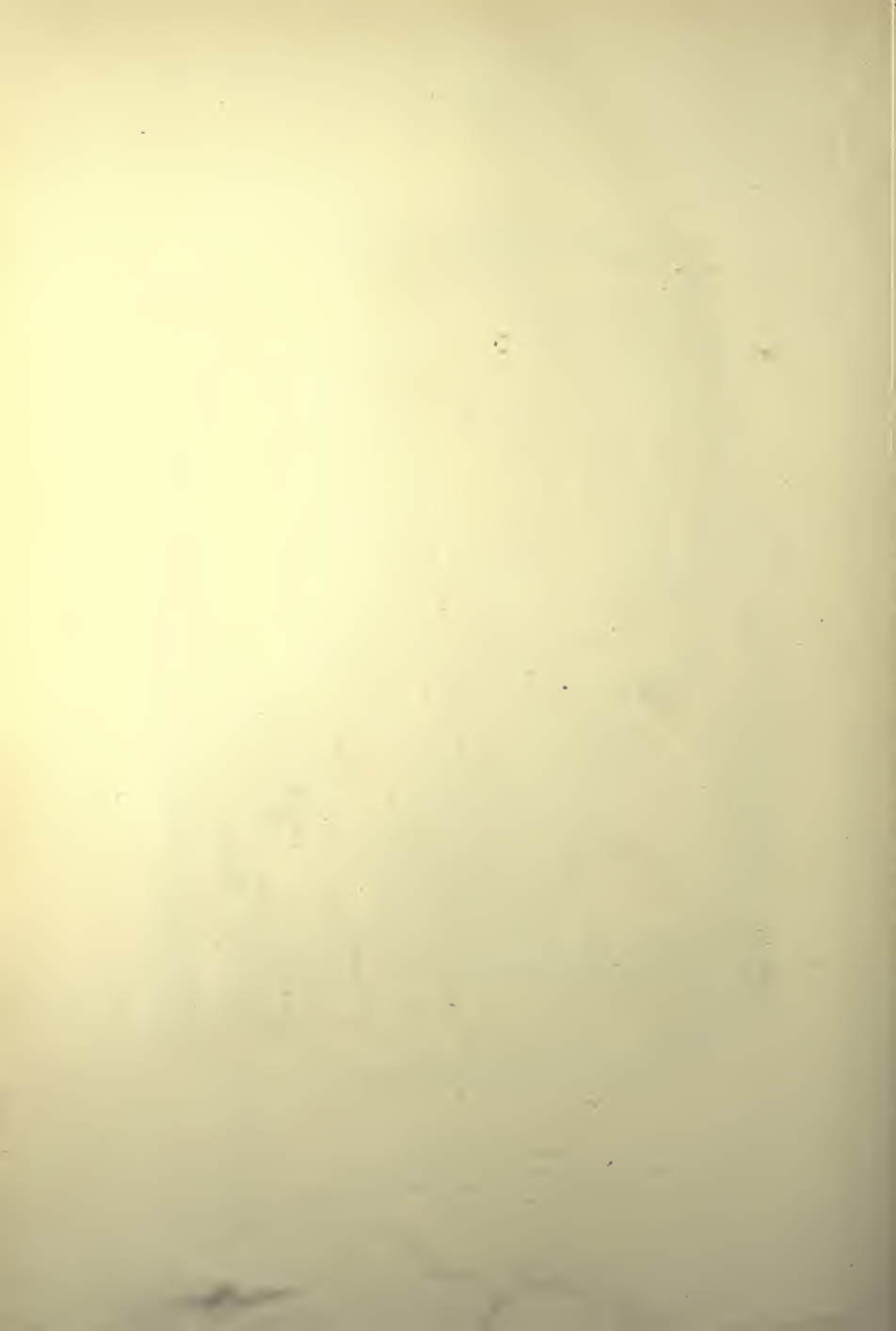




By William Heath.  
Pickwickian illustrations.

15. "I AM EXCEEDINGLY SORRY, MA'AM," SAID MR. PICKWICK.  
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Published 1837.







By William Heath.  
Pickwickian illustrations.

16. "‘‘ WERY GOOD POWER O’ SUCTION, SAMMY ! ’’" (Chap. XXIII.  
Published 1837.





By William Heath.

Pickwickian illustrations.

17. "LAW, REPLIED MR. GRUMMER, 'LAW, CIVIL POWER, AND EXECUTIVE; THEM'S MY TITLES; HERE'S MY AUTHORITY.'" (Chap. XXIV.)

Published 1837.







By William Heath.  
Pickwickian illustrations.

18. "'VELL,' SAID SAM, 'ALL I CAN SAY IS I WISH YOU MAY GET IT!'" (Chap. XXV.)  
Published 1837.







By William Heath.

Pickwickian illustrations.

19. "MOTHER-IN-LAW,—HOW ARE YOU?" (Chap. XXVII.)

Published 1837.





By William Heath.  
Pickwickian illustrations.  
20. "BLINDMAN'S BUFF." (Chap. XXVIII.)  
Published 1837.





“ALFRED CROWQUILL”

(ALFRED H. FORRESTER)



## “ALFRED CROWQUILL”

“ALFRED CROWQUILL,” otherwise Alfred Henry Forrester, enjoyed in his day a considerable share of popular appreciation, both as a ready and facile writer, and as a humorous designer, equally facile. Curiously enough, his lines—for awhile—ran parallel with those of Charles Dickens; for he was, on the literary side of his career, also earliest associated, as literary colleague, with the etchings of the gifted George Cruikshank, and later on with the equally interesting artist, Robert Seymour, to whose sketches he was subsequently commissioned to supply a literary setting or descriptive and discursive sporting narrative, both in prose and verse. Further, it is hinted that, among the promising young authors whose names were suggested to Chapman and Hall originally, or who, like Henry Mayhew and Moncrieff, were by Seymour pointed out as likely coadjutors of the pen to furnish forth the necessary “skeleton” or framework for his series of etchings of sporting and grotesque Cockney adventures (the germ destined to develop into the renowned “Pickwick Club”), Crowquill was one of the writers proposed to the publishers to act as literary collaborateur with the artist. The names of several other writers, popular at the date, such as Theodore Hook; Clarke, the author of “Three Courses and a Dessert”; Charles Whitehead (said to have himself first introduced the name of Dickens); John Poole, the author of “Paul Pry”; and of Leigh Hunt, are mentioned among those to whom the work was suggested.

The ease and spirit distinguishing “the new hand” evidently favourably impressed Alfred Forrester, for he was

led by ambition to endeavour to secure for his name, already of repute as a humorous author and artist, some small share of the popular recognition commanded on a scale hitherto unprecedented by the convincing genius of "Boz," who had straightway captivated the public without apparent effort. Having lost the opportunity (once freely offered, or "going a-begging," according to contemporary accounts) of writing up to the designs by Seymour, projected for his "Nimrod Club," subsequently world-famed, "Crowquill" as a light skirmisher, entered the field to carry off such "snippets" of present reputation—as might be snatched from the overwhelming success of "Pickwick,"—by producing a lengthy series of his own graphic ideas of Pickwickian characters and illustrations, under the title of "Pictures picked from the Pickwick Papers," the first sheet of these unofficial artistic contributions bearing the date 1st May, 1837, and being issued in similar form, at fortnightly intervals for the most part, up to the concluding number of Chapman and Hall's original series, when Dickens had brought his story to a finish; both undertakings thus ending almost simultaneously.

"Crowquill's" publisher, Ackermann, it appears, ingeniously devised an original outlet for these extra plates; taking from Chapman and Hall the monthly parts of the "Pickwick Papers" as they were issued, and inserting the "Crowquill" series as additional illustrations. On the simultaneous completion of the three series, viz., the original twenty monthly parts (with the seven Seymour plates, two Buss plates, and thirty-four "PHIZ" plates); the thirty-two additional plates by Thomas Onwhyn and "Sam Weller"; and the forty octavo plates by "Alfred Crowquill," Ackermann evidently incorporated the original issue (with the first 1837 title page) and the two suites of extra illustrations by "Crowquill" and Onwhyn respectively, in one compendious fat volume, all the plates being inserted with due respect for the context, and the whole bound up and lettered as "*THE PICKWICK*"—

in the style of the “Annuals” issued by the same firm. Extra illustrated copies answering this description, though necessarily somewhat costly, are by no means rare, and it is thence inferred that Ackermann found a fairly considerable sale for these special “Pickwicks” thus early in the annals of “extra-illustrated volumes.”

Sets of the “Crowquill” “Pictures picked from the Pickwick Papers” are now always regarded as luxuries, and are proportionately expensive, the current value being about £12, according to the catalogues of enterprising booksellers who make “Dickensiana” a speciality.

These “Pickwick Pictures” did not exhaust “Alfred Crowquill’s” ambition to participate—even by stealth or without authorisation—in the fame and profit appertaining to the phenomenal success of “Pickwick”; about a year after the completion of the great original, Forrester was associated as illustrator with the most successful of the numerous imitations of Dickens’s unique venture, namely, the work hereafter mentioned amongst “plagiaristic continuations” of “*The Pickwick*,” a colourable imitation, published in monthly parts, under the title of “Pickwick Abroad; or, the Tour in France,” written by George W. M. Reynolds, with forty-one illustrations on steel by “Alfred Crowquill” and John Phillips, and thirty-three views of Paris engraved on wood by Bonner. The pictorial wrapper for this foreign continuation of the Pickwickian adventures was also designed (in the manner made familiar by Cruikshank, Seymour, and “PHIZ”) by “Alfred Crowquill.” Illustrations of “Pickwick Abroad” are given under the section of the present work (Vol. II.) set apart for the description of “Plagiarisms, Imitations, and Continuations of ‘Pickwick.’”

Alfred Henry Forrester was born in London in 1805, and he survived Charles Dickens by two years, dying in May, 1872; he was buried in Norwood Cemetery.





# PICTURES PICKED FROM THE PICKWICK PAPERS

BY

ALFRED CROWQUILL

Twenty double-page sheets ( $12 \times 10$ , undivided), or forty single (octavo,  $9 \times 5\frac{1}{2}$ ) pages of illustrations ETCHED on stone; lithographed by Standidge and Co., London. Originally issued in buff illustrated wrapper (with "The Pickwickians" as a device); in ten bi-monthly parts; plain, 1s. each part; coloured, 2s. each. The first part dated 1st May, 1837, and the final part, 9th November, 1837.

Also published complete, in lavender-coloured wrappers, and in cloth.

LONDON: ACKERMANN AND CO., 96 STRAND

1837



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*Foyne.**Waterman.**D'Slammer.**Pickwick  
& Cabman.**Tingle.**Pieman.*

"Pictures picked from 'The Pickwick Papers.'" (Chap. II.)

By Alfred Crowquill.

Published May 1, 1837.



*Disraeli  
Jemmy.**Tuppleton**Stammer**Payne**Fut Boy**Review**W. P. A. Smith*

"Pictures picked from 'The Pickwick Papers.'" (Chaps. III. and IV.)

By Alfred Crowquill.  
Published May 1, 1837.





"Pictures picked from 'The Pickwick Papers.'" (Chaps. IV. and V.)  
 By Alfred Crowquill.  
 Published May 1, 1837.







*Whist at Wardles.*

"Pictures picked from 'The Pickwick Papers.'" (Chap. VI.)

By Alfred Crowquill.

Published May 15, 1837.





"Pictures picked from 'The Pickwick Papers.'" (Chaps. VII. and VIII.)  
 By Alfred Crowquill.  
 Published May 15, 1837.







*The Pursuit*



*Walter & Pickwick*



" Pictures picked from ' The Pickwick Papers.' " (Chaps. IX. and X.)  
 By Alfred Crowquill.  
 Published May 15, 1837.





*Sam Weller.*

"Pictures picked from 'The Pickwick Papers.'" (Chap. X.)

By Alfred Crowquill.

Published May 15, 1837.





"Pictures picked from 'The Pickwick Papers.'" (Chaps. XII. and XIII.)

By Alfred Crowquill.

Published June 1, 1887.







*Tom Smart*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XIV.)

By Alfred Crowquill.

Published June 1, 1837.



*Count Smortlock**The  
Mysses Hunter.**Mrs Pottle  
& Winkle**M<sup>r</sup> Hunter  
reciting  
the expiring Frop**Pupman**Pickwick**Snodgrass**Somethingaan Singers**M<sup>r</sup> Pott*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XV.)

By Alfred Crowquill.

Published June 1, 1837.







*Job*

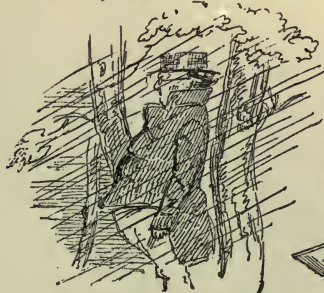
*Sam helping his Master over*



*Miss Tomkins  
& Boarders*



*Miss Tomkins' Cook, and Housemaid*



*Mr. Pickwick in the Garden*



"Pictures picked from 'The Pickwick Papers.'" (Chap. XVI.)

By Alfred Crowquill.

Published June 1, 1837.



*Dodson & Fogg's Clerks.*



*Potts & Winkle—Serpent!!*



*Boy with Provisions.*



*Gamekeeper.*

"Pictures picked from 'The Pickwick Papers.'" (Chaps. XVIII. and XIX.)

By Alfred Crowquill.

Published July 1, 1837.





*Pickwick going  
Sporting*



*Captain Boldwig & his meek Gardeners.*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XIX.

By Alfred Crowquill.

Published July 1, 1837.





*M<sup>r</sup>. Lowton.*



*Old Jack Bumber.*



*M<sup>r</sup>. Weller, Senior.*

*M<sup>r</sup>. Magnus.*



*The Shopper.*



"Pictures picked from 'The Pickwick Papers.'" (Chaps. XX. and XXI.)

By Alfred Crowquill.

Published July 1, 1837.





*Pickwick's Mistake.*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XXII.)

By Alfred Crowquill.

Published July 1, 1837.





*Magnus & Pickwick Quarrelling.*



*Mr. Nupkins & Middle Aged Lady*



*Mr. Jinks*



*Muzzle.*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XXIV.)

By Alfred Crowquill.

Published July 15, 1837.





" Pictures picked from 'The Pickwick Papers.' " (Chaps. XXIV. and XXV.)

By Alfred Crowquill  
Published July 15, 1837.



*Winkle Travelling.**Pickwick D<sup>o</sup>.**M<sup>rs</sup> Weller & the Deputy Shepherd.**Tupman.**Snedgrafs.*

" Pictures picked from 'The Pickwick Papers.' " (Chap. XXVII.)

By Alfred Crowquill.

Published July 15, 1837.







*Winkle & Young Lady with the Boots*



*Pickwick's unexpected Salute*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XXVIII.)

By Alfred Crowquill.

Published July 15, 1837.



*Ben Allen.**Bob Sawyer.**Sir you're a Humbug!—**The Stide.*

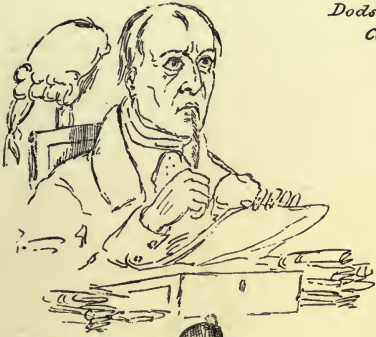
"Pictures picked from 'The Pickwick Papers.'" (Chap. XXX.)

By Alfred Crowquill.

Published August 1, 1887.





*Sergeant Snubbin.**Dodson & Fogg's  
Clerk.**Pickwick's Accident.**Ben Allen's Visitors.*

"Pictures picked from 'The Pickwick Papers.'" (Chaps. XXX. to XXXII.)

By Alfred Crowquill.

Published August 1, 1837.



*Mr. Anthony Hum.**Mr. Jonas Mudge.**Sam's Valentine.**Tea Totallers.*

"Pictures picked from 'The Pickwick Papers.' " (Chap. XXXII.)

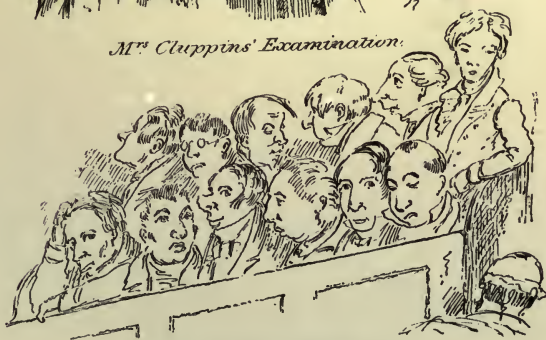
By Alfred Crowquill.

Published August 1, 1837.





*Mrs. Cluppins' Examination.*



*The Intelligent Jury.*

' Pictures picked from 'The Pickwick Papers.' ' (Chap. XXXIV.)

By Alfred Crowquill.

Published August 1, 1837.







"Pictures picked from 'The Pickwick Papers.'" (Chap. XXXV.)

By Alfred Crowquill.

Published September 1, 1837.



*Mr Winkle at door**Hon. Mr. Crishton  
& Lord Mulankee**Mr. Dowler's  
Sedan**The Greengrocer**Banlams  
Footman**Old  
Blazes**Mr. Whiffers*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XXXVII.)

By Alfred Crowquill.

Published September 1, 1837.







*Sam Weller  
and Mary  
shaking hands*



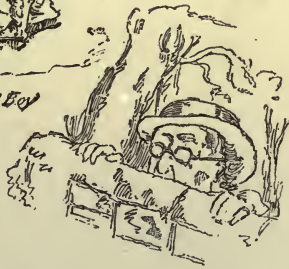
*The Surly  
Groom*



*Pickwick  
with his  
Lantern*



*Sam carrying  
Pickwick*



*Pickwick at the assygnation with Miss Allen*

*Sam carrying  
Pickwick*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XXXIX.

By Alfred Crowquill.

Published September 1, 1837





*Tailor at  
White Cross Street*



*Bail in Chancery Lane*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XL.)

By Alfred Crowquill.

Published September 1, 1837.





"Pictures picked from 'The Pickwick Papers.'" (Chaps. XLI. and XLII.)

By Alfred Crowquill.

Published October 2, 1837.







*Mr. Solomon Pell  
& Boy.*



*The old prisoner  
in the Fleet.*



*Mirina.*



*Smangle.*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XLIII.)

By Alfred Crowquill.

Published October 2, 1837.





*The Cobbler in his 4-post Bedstead.*



"Pictures picked from 'The Pickwick Papers.'" (Chaps. XLIV. and XLV.)

By Alfred Crowquill.

Published October 2, 1837.







*M<sup>rs</sup> Bardell & Party, at the Spaniard Tea Gardens.*

"Pictures picked from 'The Pickwick Papers.' " (Chap. XLVI.)

By Alfred Crowquill.

Published October 2, 1837.





*Mr. & Mrs. Winkle & Maid.*



*Ben Allen's Aunt.*

*Sulky Groom*



*The grey boy's expulsion.*

*Job's Cheap Bed.*



"Pictures picked from 'The Pickwick Papers.'" (Chap. XLVIII.)

By Alfred Crowquill.

Published October 16, 1837.



*The one-eyed man's Uncle.**The Phantom  
Guard.**The one-eyed man's Story.**The Phantom Lady.**The Phantom Abductors.*

"Pictures picked from 'The Pickwick Papers.'" (Chap. XLIX.)

By Alfred Crowquill.

Published October 16, 1837.



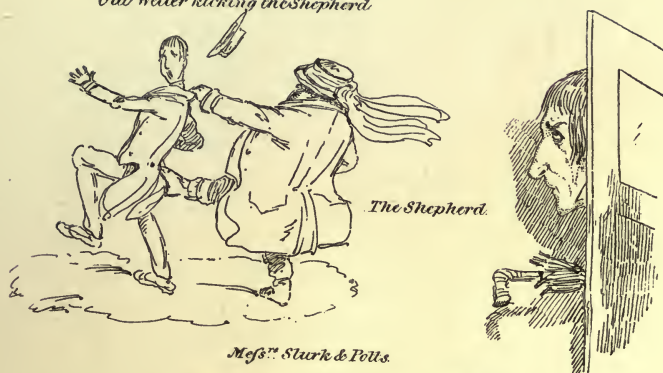


*Ben Allen**Old Winkle**Pickwick,  
Bob  
& Ben**Bob Sawyer  
making faces.**Winkle's Servant*

"Pictures picked from 'The Pickwick Papers.'" (Chap. L.)  
By Alfred Crowquill.

Published October 16, 1837.



*Old Weller kicking the Shepherd.**Bob Sawyer.**The Buxton Widow*

"Pictures picked from 'The Pickwick Papers.'" (Chaps. LI. and LII.)

By Alfred Crowquill.

Published October 16, 1837.







*Pickwick consoling Mrs Winkle.*



*The Fat Boy ogling Mary.*



*The Fat Boy at Perker's Chambers.*

"Pictures picked from 'The Pickwick Papers.'" (Chap. LIV.)

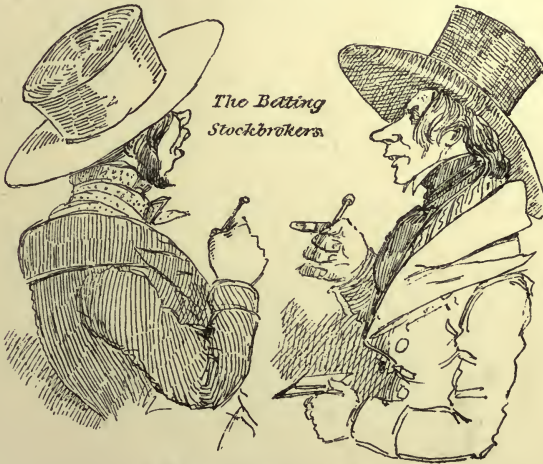
By Alfred Crowquill.

Published November 9, 1837.





*M<sup>r</sup>. Weller & the two Arbitrating Coachmen:*



*The Betting  
Stockbrokers*

*Bank Clerks.*



"Pictures picked from 'The Pickwick Papers.'" (Chap. LV.)

By Alfred Crowquill.

Published November 9, 1837.





*Emily Wardle & Bridesmaids*

"Pictures picked from 'The Pickwick Papers.'" (Chap. LVII.)

By Alfred Crowquill.

Published November 9, 1837.







*Sam Weller's Children.*

"Pictures picked from 'The Pickwick Papers.'" (Chap. LVII., finis.)

By Alfred Crowquill.

Published November 9, 1837.



THOMAS ONWHYN AND "SAM WELLER"

1837





*Published by* E. GRATTAN, 51 PATERNOSTER Row.

(1837.)

# THE PICKWICK ILLUSTRATIONS

## THIRTY-TWO ETCHINGS

BY

THOMAS ONWHYN AND "SAM WELLER"

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NOTE.—Originally published in eight parts, demy 8vo., green wrappers, 1s. each. India proofs, 4to., 2s. In one volume, cloth, 9s.

London : E. GRATTAN, 51 Paternoster Row.

In monthly and bi-monthly parts, from May 1 to November 9, 1837.

The same series of thirty-two Etchings republished, in brown paper wrapper, with wood-cut of "Mr. Pickwick's Cottage" on wrapper. Price 9s.

London : GRATTAN AND GILBERT. (Undated.)

Also republished, by transfers to stone, styled "proofs," in small 4to. Eight parts, at 4*l.* each ; or in complete sets of thirty-two, price 2*s.* 6*d.*

London : J. NEWMAN, 48, Watling Street. (Undated.)

Sold wholesale by G. Vickers, Holywell Street, Strand.

[At the time of the issue of the first cheap edition, 1847.]

Described in the advertisement as "Thirty-two plates to illustrate the cheap edition of 'Pickwick' now publishing. Engraved on steel in the best manner from designs by eminent artists, and printed on plate paper of good quality."

N.B.—Although thus described, the edition in question consisted of transfers from the plates to stone, printed on the lithographic press, for cheapness of working.

N.B.—Described and issued to the public as thirty-two plates by Thomas Onwhyn and "Sam Weller" (the latter a pseudonym adopted by Onwhyn) ; practical experts in these matters, like Mr. F. W. Pailthorpe and Mr. John Dexter, inexhaustible authorities on all that appertains to Dickens and his illustrations, have pointed out that a certain number of these plates, about one-third, in fact, are by an anonymous hand.

The illustrations improperly attributed to Thomas Onwhyn, as indicated, are marked by an asterisk on the accompanying list.



## ANNOUNCEMENT OF "SAM WELLER" PLATES

THE "extra plates" by Onwhyn, announced as "WELLER'S ILLUSTRATIONS," "an important addition to the 'PICKWICK PAPERS,'" were advertised on the actual wrappers of the first issue of "PICKWICK" in monthly parts.

The entire page at the back of the familiar Seymour wood-cut of No. XV. was given over to the following announcement, now interesting in connection with the "Onwhyn" series of plates, as reproduced in the present series:—

"Just published, price One Shilling each, Parts I. and II., containing eight engravings on steel of

"SAMUEL WELLER'S ILLUSTRATIONS TO THE PICKWICK CLUB.

"The engravings will be beautifully etched on steel, and adapted for binding with the work.

"To be completed in Ten Parts; the last of which will appear in December. A Quarto Edition, with Proofs on India Paper, price Two Shillings. A few of the criticisms to Part I. are subjoined. It is confidently expected the future Parts will considerably extend the fame of the Artist."

"These delineations are imputed to no less a person than SAM WELLER himself; the characters are graphically conceived, and their features well preserved; the local scenery is said to be sketched on the spot. The drollness and spirit of these illustrations make us anxious to see more of the artist.'—*Atlas*.

"We hail with satisfaction the commencement of a series of illustrations to this popular work by SAMUEL WELLER

himself. Judging from his natural shrewdness, and these his earliest pencillings, we feel confident they will prove a very popular addition to the work ; indeed the first part justifies us in expecting an inimitable series of etchings.'—*Observer*.

“ ‘The characters of this now celebrated club are well preserved in the various scenes illustrated, and in some there is much humour.’—*Guide*.

“ ‘In the first part Pickwick and Wardle are beyond praise ; SAM WELLER is a great hit, but his figure is too aristocratic ; the whole group is admirably illustrative of the letter-press. In the last plate, Dr. Slammer and old Pickwick are immense, the person to the left is the *beau idéal* of *Dr. Cantwell*, in the play of the *Hypocrite* ; this plate is very fine. The artist must be a great man, should he live ; he has nothing of the caricature of George Cruikshank, which pervades all that artist’s best performances ; his pencil is more Hogarth-like and dramatical, each figure is a study, and the combinations are exquisitely good.’—*Chronicle*.

“ ‘This is a clever work, in which the characters in the celebrated ‘PICKWICK PAPERS’ are graphically delineated by a talented artist, who has ‘taken the idea,’ and embodied it in a masterly manner.’—*Bell’s Life*.

“ ‘These illustrations are very clever and humorous.’—*Bell’s Weekly Messenger*.

“ E. GRATTAN, 51 Paternoster Row.

“ Sold by all Booksellers, Stationers, and Printsellers.

\* \* \* “The Trade will find these Illustrations meet with certain sale to the various subscribers of the ‘PICKWICK PAPERS’ ; and many of the thousands who read, but do not purchase the work, will, it is confidently expected, be anxious to possess these Gems.”

[WRAPPER.]

“SAM WELLER” (“ONWHYN”) PLATES.

THIRTY-TWO  
ILLUSTRATIONS  
TO THE  
POSTHUMOUS PAPERS  
OF THE  
PICKWICK CLUB.

ENGRAVED ON STEEL, BY VARIOUS HUMOURISTS, FROM SKETCHES  
AT THE TIMES AND PLACES,

BY MR. SAMUEL WELLER.



MR. PICKWICK'S COTTAGE.

LONDON :

PUBLISHED BY GRATTAN & GILBERT.

*Price Nine Shillings.*





## LIST OF "THE PICKWICK ILLUSTRATIONS"

[N.B.\*—The asterisk indicates those plates wrongly attributed to T. Onwhyn, evidently executed by some artist hitherto unidentified, and engraved in another manner to the rest, which were etched by T. Onwhyn.]

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"SOME PERSON BEHIND WOULD KNOCK HIS HAT OVER HIS EYES, AND BEG THE FAVOUR OF HIS PUTTING HIS HEAD IN HIS POCKET." By T. Onwhyn. Chap. IV. ... ..	3
"BLOWED IF THE GEN'L'M'N WORN'T AGETTIN' UP ON THE WRONG SIDE!" By "Sam Weller." Chap. V. ... ..	4
* "ONE OF THE MEN SUDDENLY SEIZING MR. PICKWICK BY THE LEG, AT THE IMMINENT HAZARD OF THROWING HIM OFF HIS BALANCE, BRUSHED AWAY AT HIS BOOT TILL HIS CORNS WERE RED HOT." Anonymous. Chap. V. ... ..	5
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* "WELL, DAMN MY STRAPS AND WHISKERS," SAYS TOM, 'IF THIS AIN'T PLEASANT, BLOW ME!' Anonymous. Chap. XIV. ... ..	9
* "TOM!" SAID THE OLD GENTLEMAN, 'THE WIDOW'S A FINE WOMAN—REMARKABLY FINE WOMAN—EH, TOM?' Anonymous. Chap. XIV. ... ..	10
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- \* "‘YOU ARE VERY RIGHT, SIR,’ SAID THE GHOST POLITELY, ‘IT NEVER STRUCK ME TILL NOW. I’LL TRY A CHANGE OF AIR DIRECTLY!’” Anonymous. Chap. XXI. ... 16
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- \* "‘WHAT PREVENTS ME,’ SAID MR. NUPKINS, WITH MAGISTERIAL DIGNITY, AS JOB WAS BROUGHT IN, ‘WHAT PREVENTS ME FROM DETAINING THESE MEN AS ROGUES AND IMPOSTORS?’” Signed by “Sam Weller.” Chap. XXV. ... 19
- \* "‘AND NOW,’ SAID THE GOBLIN KING, ‘SHOW THE MAN OF MISERY AND GLOOM A FEW OF THE PICTURES FROM OUR OWN GREAT STOREHOUSE.’” Anonymous. Chap. XXVIII. ... 20
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- “‘DEAR ME,’ SAID MR. PICKWICK; ‘POOR LADY, GENTLY, SAM, GENTLY!’” By T. Onwhyn. Chap. XLVIII. ... 28
- “‘STORY OF THE BAGMAN’S UNCLE—‘THERE THEY BOTH STOOD, GENTLEMEN, JERKING THEIR ARMS AND LEGS ABOUT IN AGONY, LIKE THE TOY-SHOP FIGURES THAT ARE MOVED BY A PIECE OF PACKTHREAD.’” By T. Onwhyn. Chap. XLIX. ... 29
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- “‘WELL, I’LL BET YOU HALF-A-DOZEN OF CLARET ON IT, COME,’ SAID WILKINS FLASHER, ESQUIRE.” By T. Onwhyn. LV. ... 32



By T. Onwhyn and "Sam Weller"  
 "The Pickwick Illustrations."  
 Frontispiece.  
 Published November 30, 1837.









By T. Onwhyn and "Sam Weller."

"The Pickwick Illustrations."

"YOU CANNOT PROCEED IN THIS AFFAIR, SLAMMER—IMPOSSIBLE!" (Chap. III.)

Published May 31, 1837.





By T. Onwhyn and "Sam Weller."

"The Pickwick Illustrations."

'SOME PERSON BEHIND WOULD KNOCK HIS HAT OVER HIS EYES, AND BEG THE FAVOUR  
OF HIS PUTTING HIS HEAD IN HIS POCKET.' (Chap. IV.)

Published June 30, 1837.







*Sam. Weller del.*

By T. Onwhyn and "Sam Weller."

"The Pickwick Illustrations."

" 'BLOWED IF THE GEN'L'M'N WORN'T A GETTIN' UP ON THE WRONG SIDE!'" (Chap. V.)  
Published May 31, 1837.







Included in the T. Onwhyn and "Sam Weller" series.

"The Pickwick Illustrations."

"ONE OF THE MEN SUDDENLY SEIZING MR. PICKWICK BY THE LEG, AT THE IMMINENT HAZARD OF THROWING HIM OFF HIS BALANCE, BRUSHED AWAY AT HIS BOOT TILL HIS CORNS WERE RED HOT." (Chap. V.)

Published August 31, 1837.





By T. Onwhyn and "Sam Weller."

"The Pickwick Illustrations."

"MR. WINKLE INSTEAD OF SHOOTING AT THE PIGEON AND KILLING THE CROW, SHOT AT THE CROW AND WOUNDED THE PIGEON." (Chap. VII.)

Published May 31, 1837.







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Published May 31, 1837.





Included in the T. Onwhyn and "Sam Weller" series.

"The Pickwick Illustrations."

"I KILLED HER. I AM A MADMAN. DOWN WITH YOU. BLOOD, BLOOD, I WILL HAVE IT!" (Chap. XI.)

Published June 30, 1837.







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"'WELL, DAMN MY STRAPS AND WHISKERS,' SAYS TOM, 'IF THIS AIN'T PLEASANT, BLOW ME!'" (Chap. XIV.)

Published June 30, 1837.







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"The Pickwick Illustrations."

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Published June 30, 1837.





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 "The Pickwick Illustrations."

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 THE WHOLE ESTABLISHMENT OF WESTGATE HOUSE." (Chap. XVI.)

Published September 30, 1837.







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"The Pickwick Illustrations."

"YES, I DID, MR. LOBBS--I DID COME AFTER YOUR DAUGHTER, I LOVE HER, MR. LOBBS." (Chap. XVII.)

Published July 31, 1837.





By T. Onwhyn and "Sam Weller."

"The Pickwick Illustrations."

"'WHERE ARE THEY?' SAID WARDLE, TAKING UP A BRACE OF BIRDS WHICH THE DOGS HAD DEPOSITED AT HIS FEET. 'WHERE ARE THEY? WHY, HERE THEY ARE!'" (Chap. XIX.)

Published July 31, 1837.





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Published August 31, 1837.







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"The Pickwick Illustrations"

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"'VERY GOOD PLANT,' REPLIED JACKSON, 'BUT IT WON'T DO. NO HARM IN TRYING, BUT THERE'S LITTLE TO BE GOT OUT OF ME.'" (Chap. XXX.)

Published November 30, 1837.





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"The Pickwick Illustrations."

"BROTHER TADGER, SIR, SAID MR. STIGGINS, SUDDENLY INCREASING IN FEROCITY, AND TURNING SHARP ROUND ON THE LITTLE MAN IN DRAB SHORTS, 'YOU ARE DRUNK, SIR.'"  
(Chap. XXXIII.)

Published October 26, 1837.







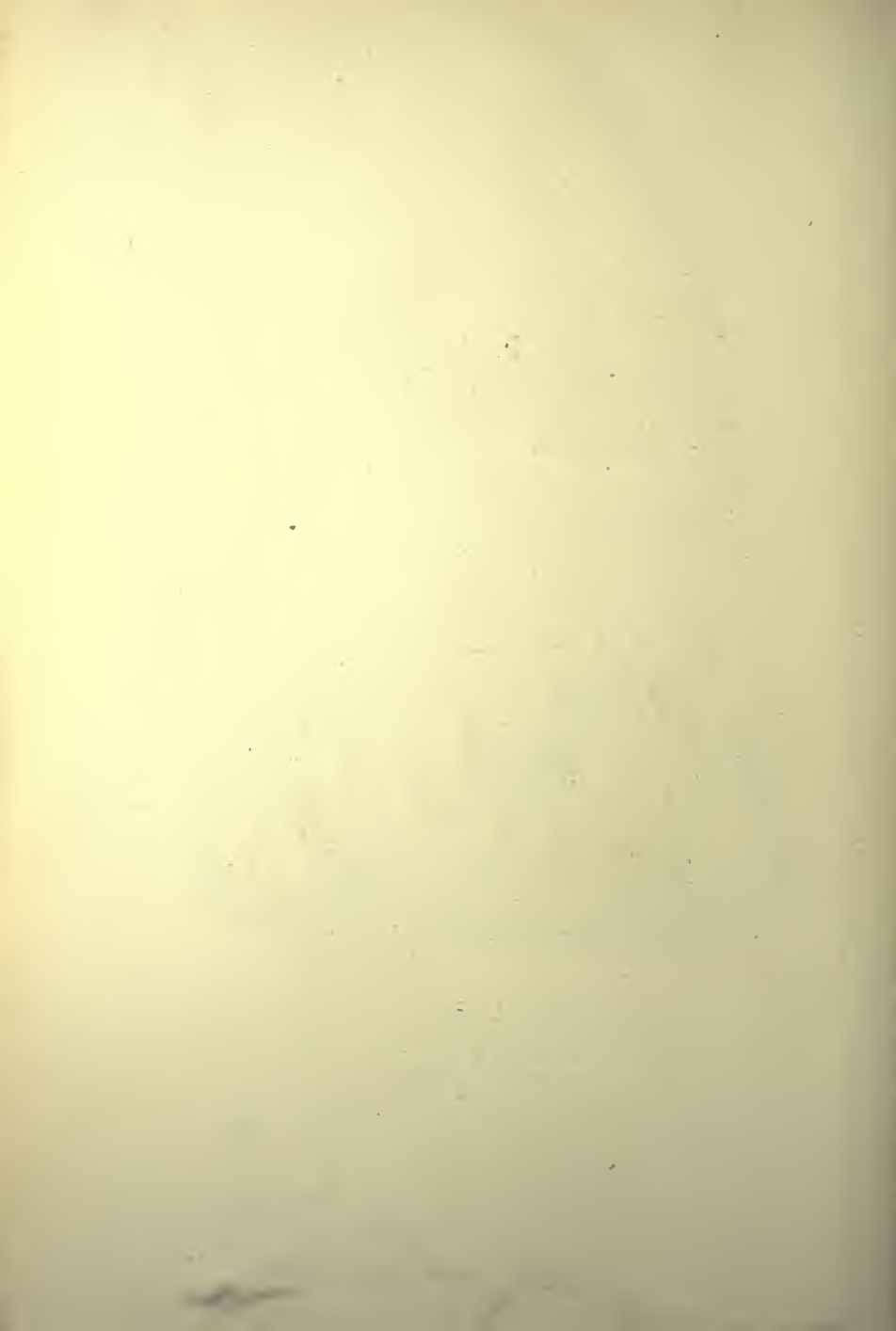
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Published October 26, 1837.





By T. Onwhyn and "Sam Weller."

"The Pickwick Illustrations."

"HE HAS GOT HIS DISCHARGE, BY G—!" SAID THE MAN." (Chap. XLIV.)

Published November 15, 1837.







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Published October 26, 1837.





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"The Pickwick Illustrations."

" 'DEAR ME,' SAID MR. PICKWICK, 'POOR LADY, GENTLY, SAM, GENTLY.' " (Chap. XLVIII.

Published November 15, 1837.







By T. Onwhyn and "Sam Weller.

"The Pickwick Illustrations."

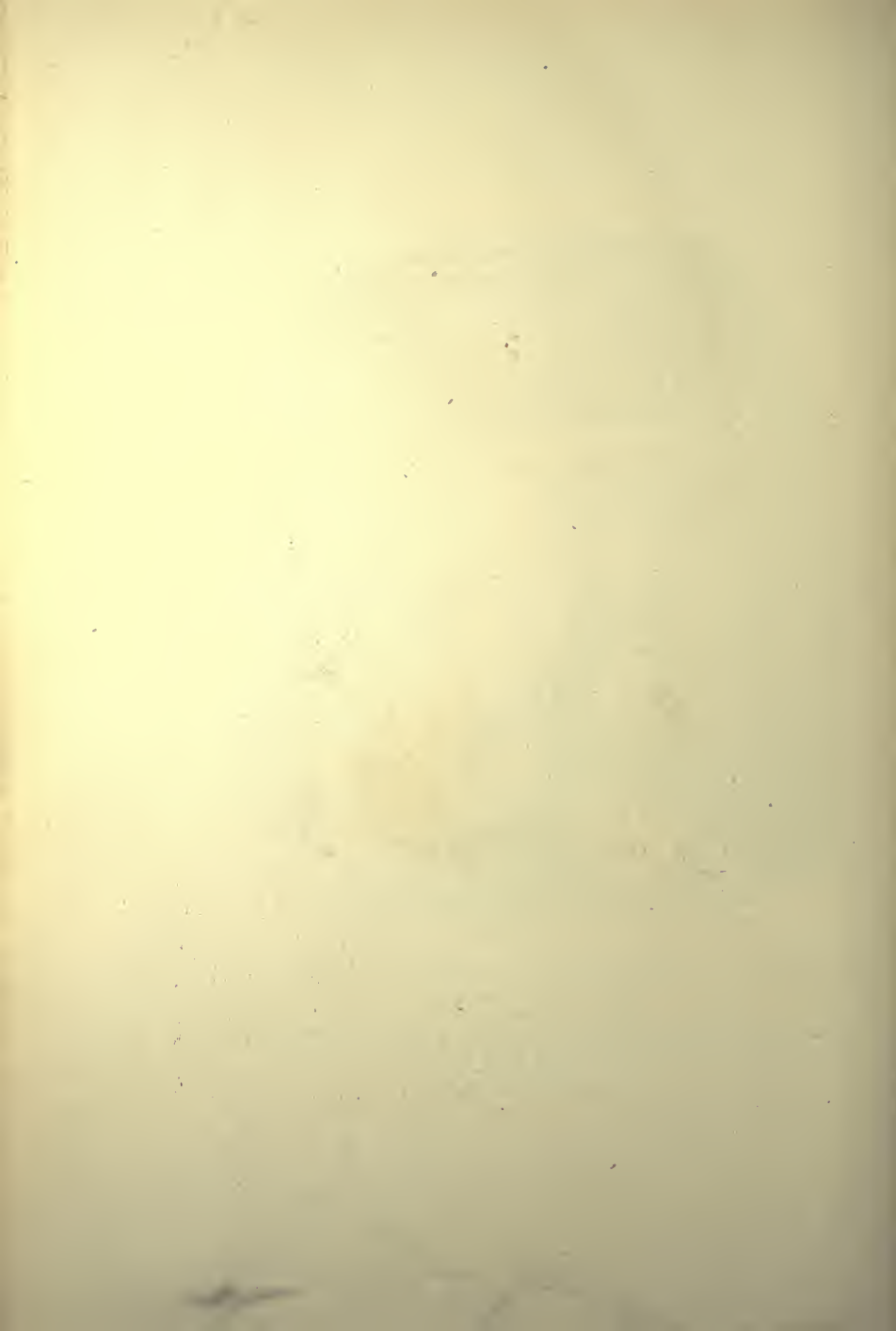
"Story of the Bagman's Uncle."

"THERE THEY BOTH STOOD, GENTLEMEN, JERKING THEIR ARMS AND LEGS ABOUT IN AGONY,  
LIKE THE TOY-SHOP FIGURES THAT ARE MOVED BY A PIECE OF PACKTHREAD."

(Chap. XLIX.)

Published November 15, 1887.







By T. Onwhyn and "Sam Weller."

"The Pickwick Illustrations."

"MR. BOB SAWYER PLACED HIS HANDS UPON HIS KNEES, AND MADE A FACE AFTER THE PORTRAITS OF THE LATE MR. GRIMALDI AS CLOWN." (Chap. L.)

Published November 15, 1837.



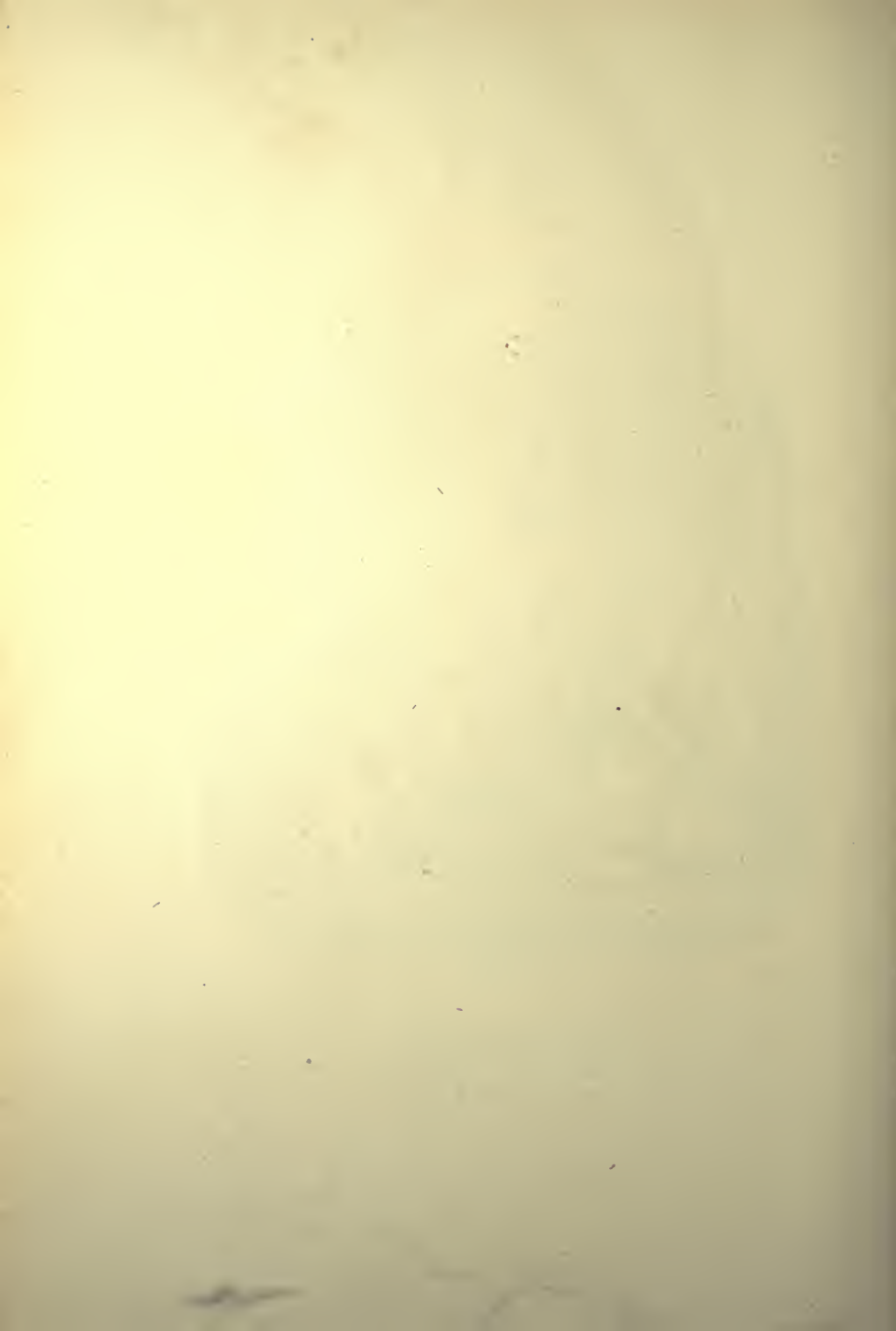


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"'WRETCHED CREATURE, WHAT DO YOU WANT HERE?'" (Chap. LIV.)

Published November 30, 1837.







By T. Onwhyn and "Sam Weller.

"The Pickwick Illustrations."

"WELL I'LL BET YOU HALF-A-DOZEN OF CLARET ON IT, COME," SAID WILKINS  
FLASHER, ESQUIRE." (Chap. LV.)

Published November 30, 1837.



THOMAS ONWHYN

(1847 Series)



*Published by* ALBERT JACKSON,  
224 GREAT PORTLAND STREET.

TWELVE  
ILLUSTRATIONS  
TO  
THE PICKWICK CLUB.

BY  
T. ONWHYN.

DRAWN AND ETCHED IN 1847. NOW FIRST PUBLISHED.

LONDON :  
ALBERT JACKSON, 224 GREAT PORTLAND STREET.  
1894.





## “ADVERTISEMENT.

“IN the year 1847 was issued ‘The Cheap Edition of *Pickwick*,’ with a new preface by Dickens, but without illustrations excepting a frontispiece by Leslie. Thereupon T. Onwhyn designed a set of twelve humorous etchings on steel, which it was his intention to publish independently, as extra illustrations.

“He had, however, in 1837 designed another and entirely different set of illustrations to *Pickwick*, and before there was time to issue the new set, the earlier plates were republished. Onwhyn then relinquished the idea of issuing the new set, and their existence was lost sight of. *They have, however, been recently discovered by the Onwhyn family, from whom I purchased them, and are now printed and published for the first time.* Apart from the interest attaching to the illustrating of so phenomenal a book of the century as *Pickwick*, by an artist of the time, and a book-illustrator of note, the designs have decided merit of their own, and will be welcomed by every collector of the works of Charles Dickens. They possess also the advantage of being of a size suitable for insertion in any edition of the work.

“ALBERT JACKSON.

“January, 1894.”



# LIST OF TWELVE EXTRA PLATES BY T. ONWHYN

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"THE STROLLER'S TALE." Chap. III.... ..	2
"THE REVIEW." Chap. IV. ... ..	3
"MR. PICKWICK SUSPECTED OF HORSE-STEALING." Chap. V. ...	4
"MR. WINKLE SHOOTS AT THE CROW AND KILLS THE PIGEON." Chap. VII. ... ..	5
"THE FAT BOY'S DISCOVERY." Chap. VIII. ... ..	6
"MR. WELLER INDUCED TO GET A LICENCE." Chap. X. ... ..	7
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"SAM INTRODUCED TO THE SELECTION." Chap. XXXVII. ... ..	12





12 ILLUSTRATIONS

To The

PICKWICK PAPERS

by

J Onwhyn



LONDON

ALBERT JACKSON 224 G<sup>T</sup> PORTLAND ST

ETCHED BY F. W. PAILTHORPE.  
Frontispiece.



THOMAS SIBSON



## THOMAS SIBSON

THOMAS SIBSON is described as a subject-painter. He was apparently an artist of whom, on the evidence of his rare illustrations and etchings, much might have been expected had his life been prolonged.

The "Sketches of Expeditions from the Pickwick Club," beyond their rarity, have special features to recommend them; they are prized by collectors of "Pickwickiana" at exceptionally high figures; the little *opusculum* containing ten etchings within an illustrated wrapper, and originally published at half-a-crown, being nowadays priced at £30 for a clean copy in fine original preservation.

Wildly extravagant both in design and execution, there is a dashing *abandon* about these illustrations, an exuberance of life, action, and movement in harmony with the sprightly narrative by which they were inspired. In considering these unsophisticated experiments in illustrative art, it must be remembered that, like the inimitable "Boz's" exhilarating "Pickwick," they were the first sprightly runnings of a youthful genius. Experience tempered subsequent productions by the same hand; his illustrations to "Master Humphrey's Clock" gained Sibson the highest possible compliment after his own taste, that of being pronounced "a pictorial 'Boz.'"

Those unconventional "first attempts," the etchings contributed for the further embellishment of "Pickwick" when young Sibson was pleased to make his early appearance as an artist, are at a first glance liable to startle rather than please;



eccentric and weirdly grotesque, with an extravagance surpassing rational limits, it must be urged, in favour of these "seeming oddities," that their overflowing vivacity may reconcile the exacting critic to reconsider a judgment which might otherwise summarily condemn them for their daring innovations upon traditional canons of art, and reject them without deliberation.

With all their indiscretions on their head, they have a weird attractiveness rare in the run of illustrative art.

The strikingly vigorous qualities manifested in so abounding a measure recall the amazing superabundance of animal spirits which at the time characterised the youthful author of the "Pickwick Papers." The artist evidently overflowed with imagination and high spirits; the few lines of his little "preface" are instinct with this inspiration no less than his etchings, in which the etching-point has seemingly dashed about at its own volition, as ideas surged into the mind of the etcher. Moreover, the most exacting precisian cannot fail to realise that the artist appreciated the overpowering fun and vivacity endowing the "Pickwick Papers" with their enduring charm, Papers fittingly described by Sibson, the daring illustrator, as "bursting with incident and intoxicated with wit."

A few years later (1840) Sibson produced a series of seventy-two very spirited etchings to illustrate "Master Humphrey's Clock." The designer met the fate of precocious genius, for he died young, and little is known of his career. It is recorded that Thomas Sibson was born March, 1817, at Cross Canonby, in Cumberland, the son of a yeoman. Like the gifted Caldecott, he was destined for commercial life, and—a similar coincidence—commenced his apprenticeship in Manchester, where he held a clerkship in his uncle's counting-house.

Young Sibson preferred the unstable delights of the artistic profession, with its uncertainties and ambitions, and came to London, that stage for the youthful aspirant, at the age of

twenty. In 1837 he designed and etched the juvenile *opusculum* "Sketches of Expeditions from the Pickwick Club," which was issued, with apparently little encouraging success, on New Year's Day, 1838. At the same time he had prepared a second *opusculum* on similar lines, "Sibson's Sketches of Life and Humour," which was announced on the back of the green wrapper enclosing the "Racy Sketches of the Pickwick Club," and also consisted of etched designs, no less extravagant in conception, and unconventional, both in drawing and execution; this publication shared the fate of the companion effort. It is evident that the bold youth, full of talent, untrammelled by preparatory "art-training," and obviously inexperienced, had at the epoch set his ambition to follow in the footsteps of poor Seymour, "whose life-depicting hand" had been chilled by a premature ending, inflicted by that very magical hand in a moment of despondency, due to untoward circumstances beyond his own controlling, "the force of the unforeseen." Sibson also published in 1838 a pair of etchings, "The Anatomy of Happiness."

After other attempts of like nature, Sibson betook himself to Edinburgh, where he found employment as a book illustrator.

In 1842 he was enabled to settle down to serious art-study in Munich, and there, under the great master KAULBACH, worked with such assiduous and enthusiastic application that his health suffered, and he was obliged to return to England. He proposed to winter in Italy, but died at Malta, November 28th, 1844.

In the Department of Prints and Drawings, British Museum, is an album containing numerous studies and sketches made by Sibson before his visit to Munich. At the artist's death this collection passed to his friend William Bell Scott: the eminent wood engraver W. J. Linton purchased this memorial at the sale of Mr. W. B. Scott's collection, and generously presented the album of Sibson's studies to the British Museum.

It was recorded at the time concerning Sibson's illustrations to "Master Humphrey's Clock" (1840):—

"Mr. Sibson completely sustains his ascendancy over all his rivals in this peculiar department. He must have a soul of mixed humour and pathos, just like 'Boz' himself, smiles that are ever and anon breaking out into tears, and tears that are perpetually falling through floods of sunshine. Mr. Sibson is, in the best sense, a pictorial 'Boz.'"—*Atlas*.

THOMAS SIBSON'S  
RACY SKETCHES OF EXPEDITIONS  
FROM  
THE PICKWICK CLUB

JANUARY 1ST, 1838





PRICE 2s. 6d.

SIBSON'S RACY SKETCHES OF EXPEDITIONS  
FROM THE PICKWICK CLUB.<sup>1</sup>

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SKETCHES OF EXPEDITIONS FROM THE  
PICKWICK CLUB.

BY  
THOMAS SIBSON.

*Published by* SHERWOOD, GILBERT, & PIPER. 1838.

---

NOTE BY THOMAS SIBSON.

*Addressed from* 11, *Buckingham Street, Portland Place, London.*

“PREFACE.

“Originally the ‘Pickwick Club’ appeared with four illustrations,—but since Death chilled the life-depicting hand of poor SEYMOUR, two embellishments have disappeared, while eight pages of letter-press have been added.

“These papers, thus arranged, bursting as they do with incident, and intoxicated as they are with wit, must have come before the public without illustrations for many of their most striking scenes. Reader, were it not so these sketches had never seen the light of your eyes.

“The artist’s hope is (may you find it not a vain one) that these humble efforts may afford some of the pleasure he enjoyed when imagining them.

“T. S.

“*January 1st, 1838.*”

<sup>1</sup> On the back of the green wrapper is announced—“Shortly will appear  
‘*Sibson’s Sketches of Life and Humour.*’”



## LIST OF SIBSON'S ILLUSTRATIONS

"THE REVIEW." Chap. IV. ... ..	1
"MR. WINKLE'S ROOK SHOOTING." Chap. VII.... ..	2
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By Thomas Sibson.

Illustrated wrapper enclosing "Sibson's Sketches of Expeditions from the Pickwick Club.  
January 1, 1838.







By Thomas Sibson.

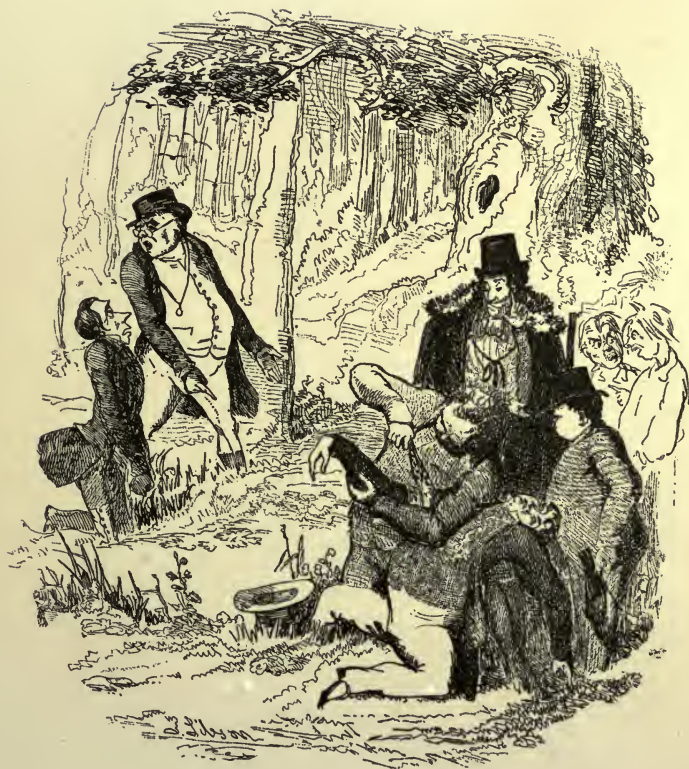
"Racy Sketches of Expeditions from the Pickwick Club."

"THE REVIEW."

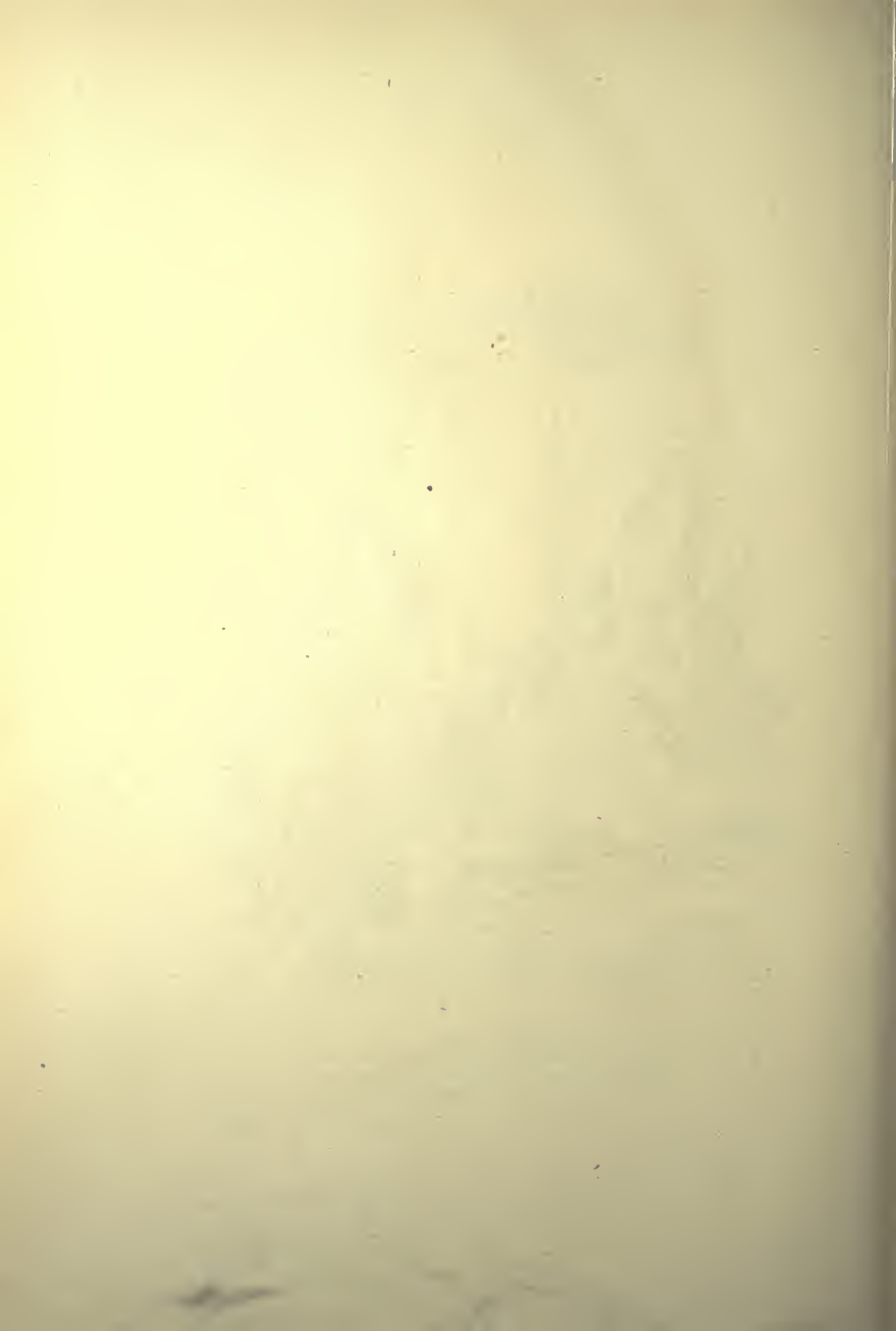
"Everybody stood up in the carriage, and looked over somebody else's shoulder at the evolutions of the military." (Chap. IV.)

January 1, 1838.





By Thomas Sibson.  
 "Racy Sketches of Expeditions from the Pickwick Club."  
 "MR WINKLE'S ROOK SHOOTING." (Chap. VII.)  
 January 1, 1838.







By Thomas Sibson.  
"Racy Sketches of Expeditions from the Pickwick Club."  
"MR. JINGLE'S CONQUEST." (Chap. VIII.)  
January 1, 1838.





By Thomas Sibson.

"Racy Sketches of Expeditions from the Pickwick Club."

"MISS WARDLE AND MR. JINGLE DISCOVERED AT THE 'WHITE HART.'" (Chap. X.)

January 1, 1838.

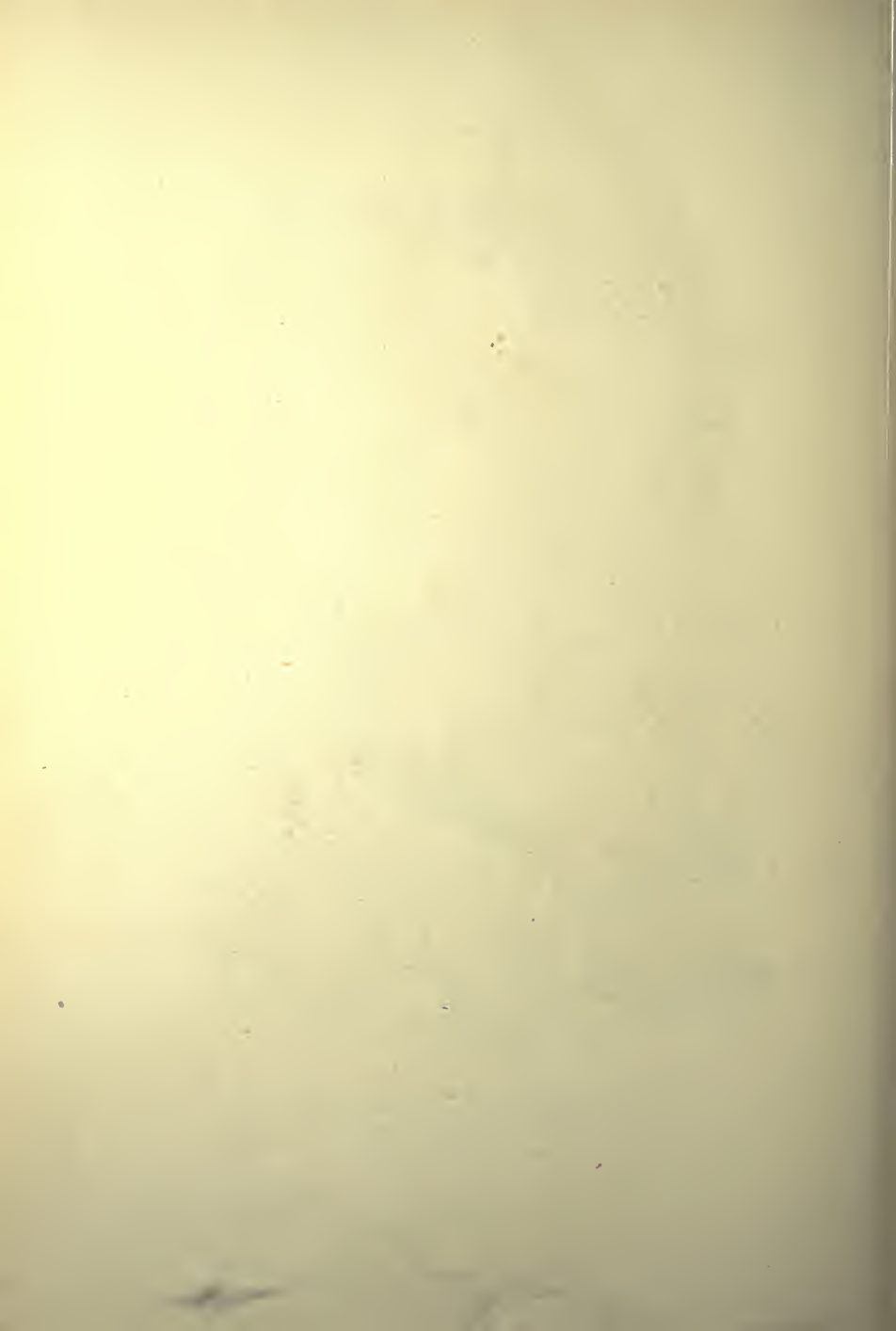






By Thomas Sibson.  
 "Racy Sketches of Expeditions from the Pickwick Club."  
 "THE ELECTION." (Chap. XIII.)  
 January 1, 1838.

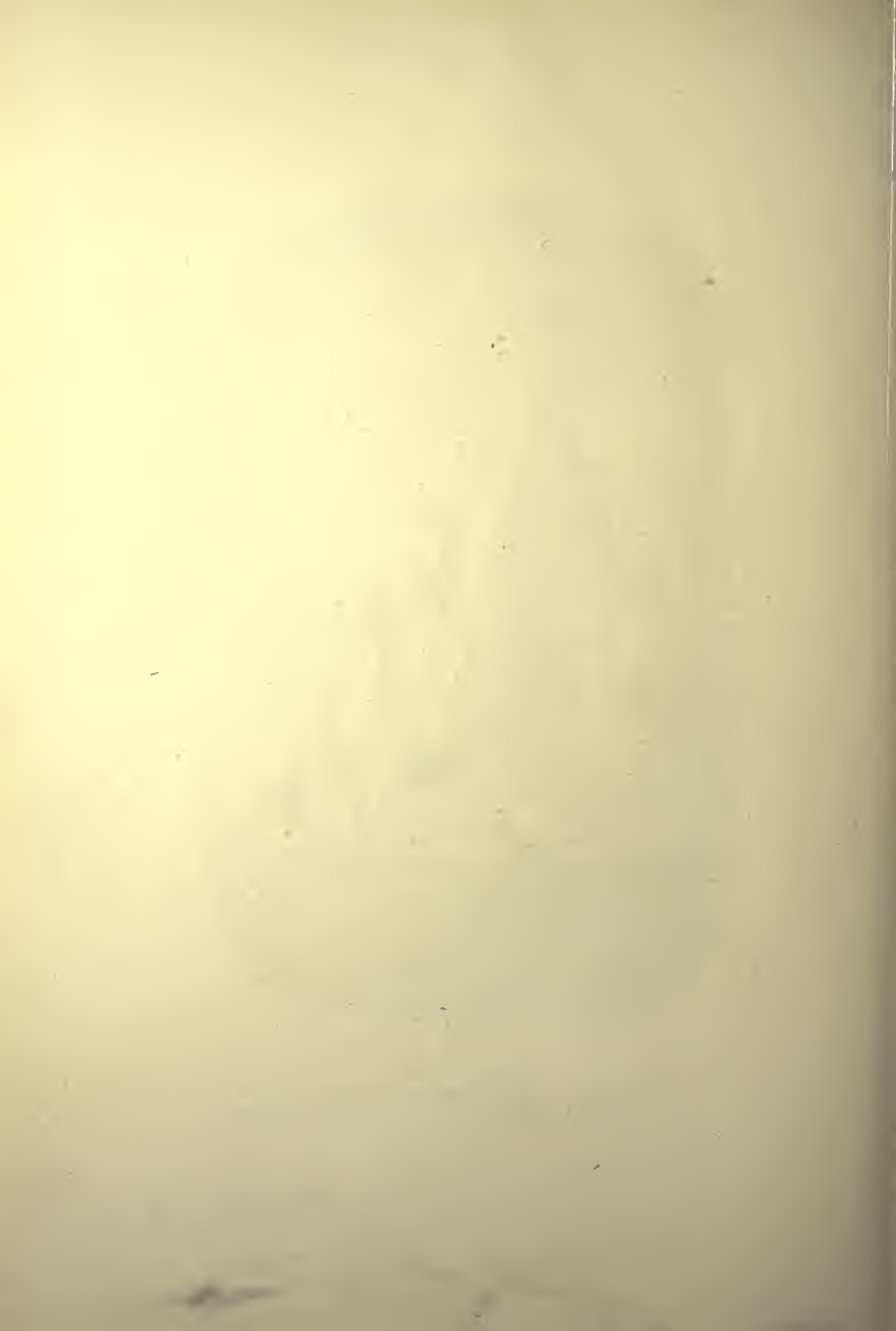






By Thomas Sibson.

"Racy Sketches of Expeditions from the Pickwick Club."  
 "SAM RESCUING MR. PICKWICK FROM THE SHARKS." (Chap. XX.)  
 January 1, 1838.





By Thomas Sibson.

"Racy Sketches of Expeditions from the Pickwick Club."

"SAM WELLER SALUTING HIS FATHER." (Chap. XXIII.)

"Very good power o' suction, Sammy!"

January 1, 1838.







By Thomas Sibson.

"Racy Sketches of Expeditions from the Pickwick Club."

"CAPTAIN FITZ-MARSHALL UNMASKED." (Chap. XXV.)

January 1, 1838.





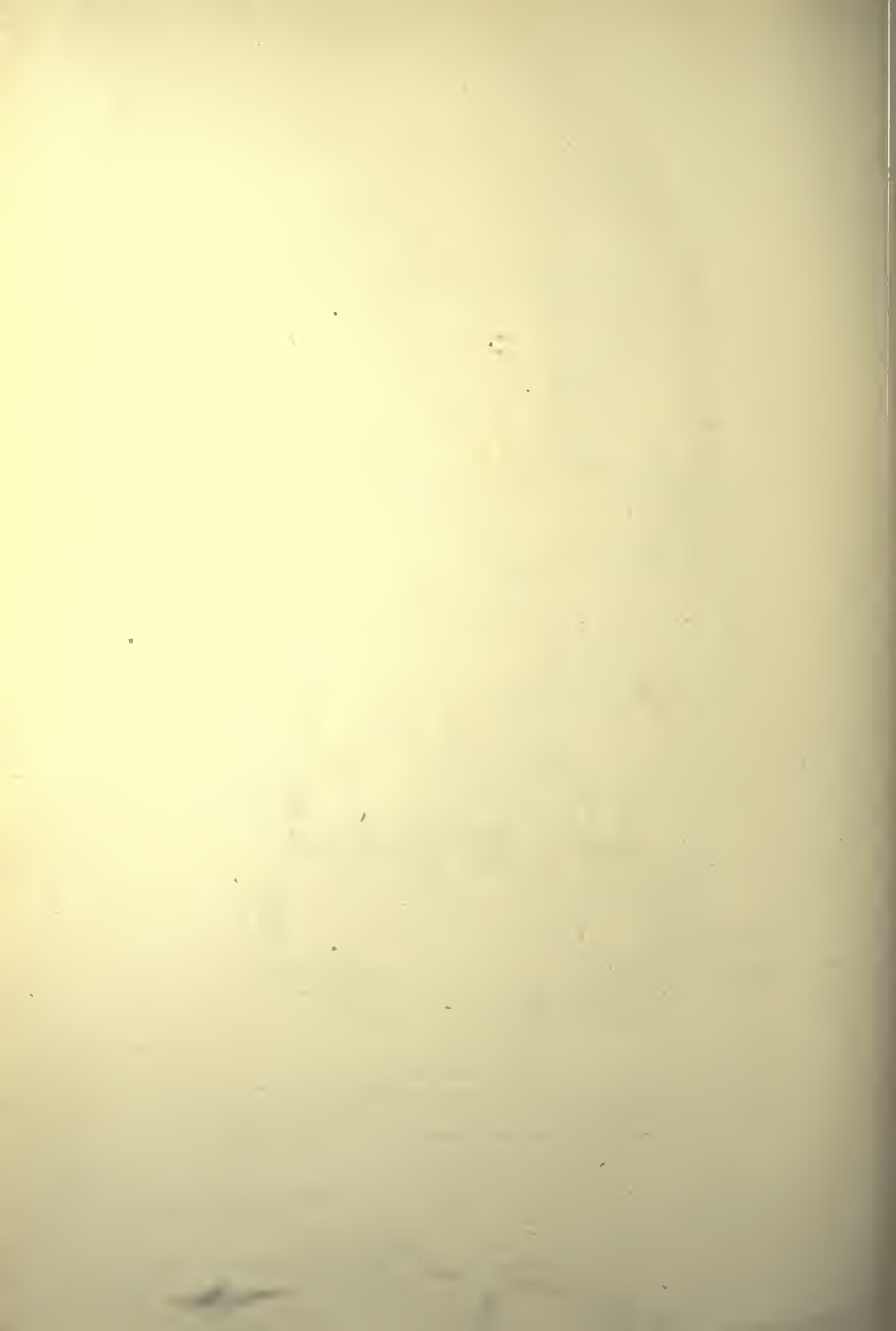
By Thomas Sibson.

"Racy Sketches of Expeditions from the Pickwick Club."

"OLD WELLER DRIVING THE DIVINE STIGGINS A-GOING TO SOFTEN IMPRISONED SAM."

"He was a flyin' out o' the harm-cheer all the vay." (Chap. XLIV.)

January 1, 1838.







By Thomas Sibson.

"Racy Sketches of Expeditions from the Pickwick Club."

"SAM'S DECLARATION."

"The elder Weller waved his hat above his head and gave three vehement cheers."  
(Chap. LV.)

January 1, 1838.





## APPENDICES



APPENDICES.

ROBERT SEYMOUR'S COLLABORATION

WITH

CHARLES DICKENS

ANTERIOR TO "THE PICKWICK PAPERS."

ILLUSTRATIONS

TO

"THE TUGGS'S AT RAMSGATE,"

"SKETCHES BY 'BOZ.'"

(From "*The Library of Fiction.*")

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R. W. BUSS'S APPEARANCE

AS

A DICKENS ILLUSTRATOR.

"SPRING AND SWEEPS—THE FIRST OF MAY"

"SKETCHES BY 'BOZ.'"

(From "*The Library of Fiction.*")







Robert Seymour.

No. 1 of "The Library of Fiction" ("Sketches by 'Boz.'").

"THE TUGGS'S AT RAMSGATE."

"Captain and Mrs. Waters greeting the Tuggs's family on Ramsgate sands."

1836.





Robert Seymour.

From "The Library of Fiction" ("Sketches by 'Boz'").

"THE TUGGS'S AT RAMSGATE."

"Mr. Cymon Tuggs discovered, concealed behind the curtains, at the Waters's lodgings ;  
the vengeance of Captain Walter Waters and Lieutenant Slaughter."

1836.







Robert William Buss.

"SPRING AND SWEEPS."

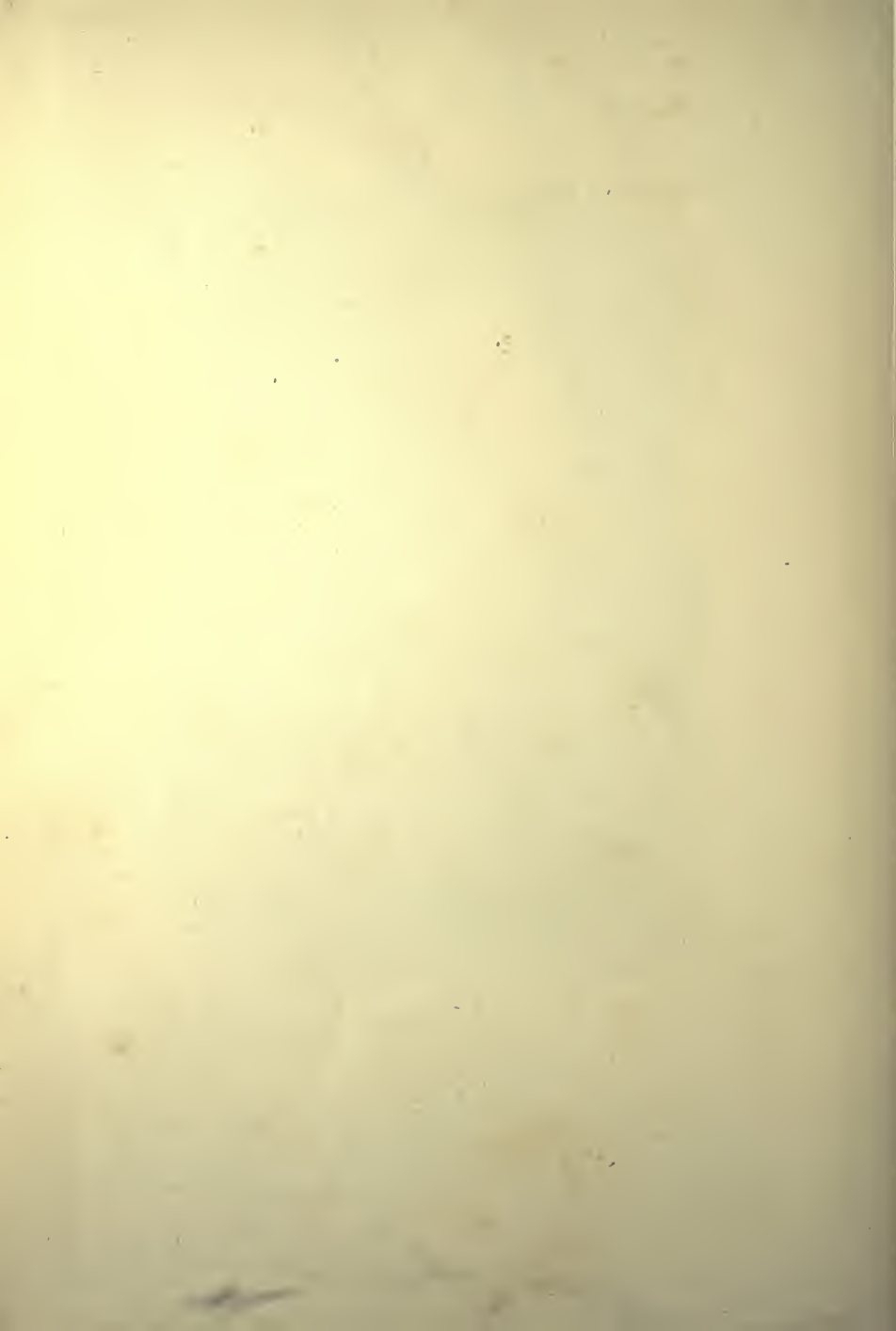
From "The Library of Fiction" ("Sketches by 'Boz.'")

Engraved on wood by J. Jackson.

"THE FIRST OF MAY."

"Little Montague, kidnapped in infancy, discovered by his mother asleep on the bed in which he had slept as a child. Weary, after, as a sweeper-boy, climbing the chimney, which happened to be that of his mother's bedroom, little Montague lay down upon the bed, unconscious it was the same in which he had slept as an infant, and was recognised by his mother; 'who, once every year of her life, thereafter requested the pleasure of the company of every London sweep, at half-past one o'clock, to roast beef, plum pudding, porter, and sixpence.'" 1836.

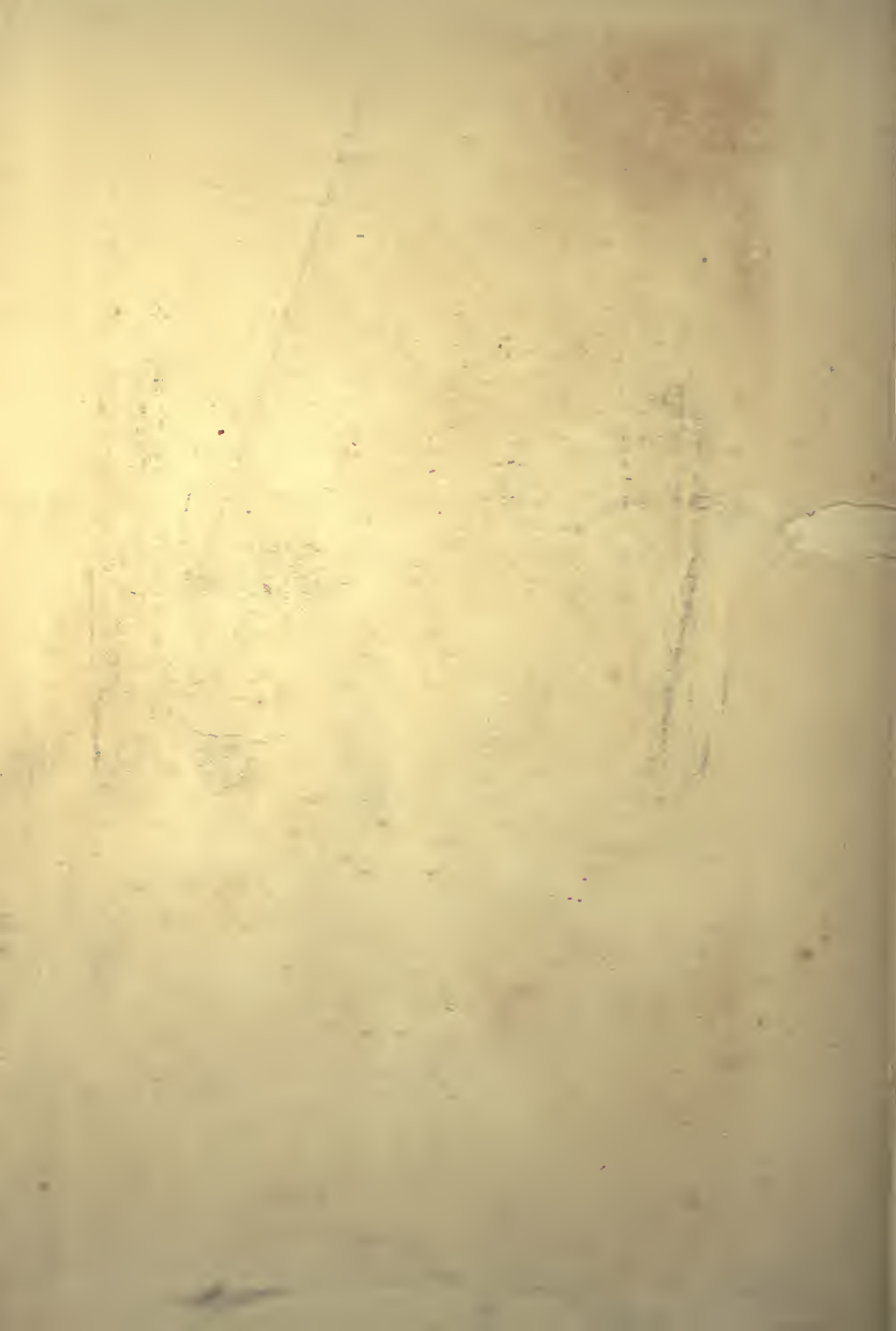




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